No T.26.2

v.1

Bought with the income of
the Schofield Legacy.

THE
Theatrical Observer;
AND
Daily Bills of the Play.

"Nothing extenuate, nor set down aught in malice."—*Othello.*

No. 5937. *Friday, Jan.* 1, 1841. *Price* 1*d.*

"The Play's the thing."—Ask for *Thomas's Observer.*

COVENT GARDEN THEATRE.

A Midsummer Night's Dream, and the Pantomime, again crowded this Theatre last night.

DRURY LANE THEATRE.

THIS delicious Musical Parterre was well filled last evening. Locke's "Music to *Macbeth,*" and other pleasing compositions were included in the programme, but the favorite of the selection was the celebrated "Musical Telegraph" of Strauss, which introduces gems from some of the first Operas. The various performances were applauded to the echo.

HAY-MARKET THEATRE.

Money, The Ladies' Club, and *Tom Thumb,* were repeated yesterday evening to a fashionable audience.

ADELPHI.—Mr. Stirling's *Tower of London* continuing to be well received, it will not be withdrawn until Monday next, when a new Drama, entitled *The Lady and the Convict; or, Guilty and not Guilty,* is to be produced. It will embrace the whole strength of the establishment, and contains we hear, situations of peculiar interest.

QUEEN'S.—This establishment has been crowded every evening during the week, by parties anxious to witness a new Domestic Drama, in three acts, and the original Comic Pantomime, entitled *Georgy Porgy; or, Harlequin and Aunty Paunty.* Of the former we may merely observe that *The Farmer's Bride,* which is its title, is a compound of the usual ingredients, contained in Domestic Dramas, viz. love, jealousy, hatred, revenge, and so forth. Respecting the Pantomime, which is written and invented by Mr. Nelson Lee, the author of last year's Christmas piece, we must award the most unqualified praise to Mr. J. Parry, under whose superintendance and direction it has been produced, and at the same time congratulate him upon the very efficient manner in which the piece has been presented to the patrons of the Theatre. The Pantomime is complete in every department. The musical embellishments are well selected by Mr. Smith, and the machinery and mechanical effects by Mr. Durson are excellent. The writer of the Pantomime makes the following remarks: "Whenever the mind by accidental association recalls by the aid of memory the period of childhood, we are inspired with a gladdening emotion of pure and simple joys we never again taste in our lives; in placing the above Pantomime before the public, the nursery tale has been strictly adhered to, so as to endeavour to realize a pleasing picture of our early years."

This is all very well, and Mr. Nelson Lee has executed his task

E. & J. Thomas, Printers, Exeter Street, Strand.

with ability, but we may tell him that without the aid of the scene painter, his work would have been nought. Mr. C. J. James has introduced a splendid Diorama, during the progress of which is seen Genoa, Andernach, and other picturesque views on the Rhine. This beautiful work of art is nightly hailed with thunders of applause. Other scenery in the Pantomime is equally well painted, and to view these paintings is alone worth a visit to this Theatre. We have not space to describe the various "tricks," but we may observe that some of them are excellent.

The Lord Chamberlain has extended the licence of the Haymarket, by which act of justice the spirited and able manager of this favorite place of amusement will be enabled to continue his successful season beyond the 15th proximo, at which period he must have otherwise closed his doors.

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Theatre Royal, Covent Garden.

This Evening, Shakspeare's Comedy (with Music,) called The

Merry Wives of Windsor

Falstaff..Mr BARTLEY, Justice Shallow..MrF.MATTHEWS,
MasterSlender..MrC.MATHEWS, MrFord..Mr COOPER,
MrPage...MrDIDDEAR, Fenton..MrW.HARRISON,
Dr Caius..MrJ. BLAND, SirHugh Evans..MrMEADOWS
Host of the "Garter,..MrGRANBY, Robin..Miss MARSHALL,
MrsFord..Mrs NISBETT, Mrs Page..MmeVESTRIS,
AnnePage..Miss RAINFORTH, MrsQuickly..MrsC.JONES

After which, (6th Time) the Grand, Romantic, Legendary, Burlesque and Comic Christmas Pantomime, entitled The

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OR, HARLEQUIN

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Conductor, Mr. ELIASON,

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Valses .. Aurora .. .. Labitzky

Quadrille .. Le Gothique .. Musard

Medley Scotch Overture .. Guy Mannering .. Bishop

SECOND GRAND FANTASIA from the Opera LES HUGUENOTS, .. Meyerbeer 'Marche,' 'Couvre Feu,' Ophicleide Solo, Mons. PROSPERE. 'Couplet du Page,' and 'Chanson Huguenott.'—Arranged by MUSARD.

LOCKE'S Celebrated Music to **MACBETH.**

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COVENT GARDEN THEATRE.

SHAKSPERE's fascinating Comedy, *The Merry Wives of Windsor* was represented at this house last night, and the new grand Pantomime concluded the performances.

HAY-MARKET THEATRE.

THE Comedy of *Money, The Ladies' Club,* and *Tom Thumb,* were acted here last night with unabated attraction.

Mr. Yates has engaged Mr. O. Smith, and he will make his appearance at the Adelphi Theatre upon the close of his Hay-market engagement.

Paris Theatricals.—Theatre du Palais Royal—Le Lierre et l'Ormeau, (The Ivy and the Elm.) This is the title of a new one act Vaudeville produced at the above Theatre last week with complete success. Three young men, Pierre, Paul, and Beaujolais, over a supper at which champagne passes pretty freely, grow enthusiastic in their ideas of Italy, and respectively agree to pay that charming country a visit. An obstacle, however, presents itself to the accomplishment of their design. Pierre has a mistress whom he tenderly loves, and to leave her would be cruel. Paul has also a mistress, and this lady is of so passionate a turn that if he were to only hint of a separation, she would tear his eyes out. As to Beaujolais, he is free, and endeavours to persuade his friends to be free also. He compares man to the young elm, and woman to the ivy. The elm sees an ivy creeping at his feet, and protects it with his shadow; the ivy entwines itself round the elm by degrees, crawling from branch to branch, and when the elm wishes to travel to Italy, it cannot free himself from the ivy. It is very fine to say a place is booked by the dilligence, the ivy will not loosen its hold. So argues Beaujolais, and this decides his friends. The voyage is resolved on, and the ladies are to be left at home. A further agreement is made that if either of the three shall revoke his intention, and remain in Paris, he shall pay the travelling expences of the travellers. Letters are dispatched to the ladies, announcing their lovers' determination to travel. Juliette, who is sincerely attached to Pierre, sheds tears. Zephirine, the lady-love of Paul, is furious, but after a tête-á-tête with him, she promises to be calm if he will provide her with a husband. Paul thinks of his friend Beaujolais, and an immediate introduction takes place. Now Beaujolais finds himself at this juncture in a very strange predicament; he has an uncle, very old, very gouty, and very rich. This uncle has repeatedly told him that he will make him his heir, provided he is a married man at the date of his, (the

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uncle's) demise. Until the present Beaujolais has kept single, relying on his uncle's health, but intelligence is suddenly brought him that his dear relative is dangerously ill. He has not a moment to lose if he wished to come into a fortune he must marry, no matter who. Zephirine only wants a husband; Beaujolais pressed by circumstances marries her! As to Pierre, he raises Juliette to the rank of a married female. The voyage in Italy will take place, only the wives will accompany their husbands, and the ivy will not quit the elm. From the first scene to the end of the piece, the dialogue is full of wit and the acting is excellent. At the *Theatre des Folies Dramatique*, a *Comedie Vaudeville* has also been produced with a like success, under the title of *L'Habit fait le Moine.*

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Theatre Royal, Covent Garden.

This Evening, Shakspere's

MIDSUMMER Night's Dream.

Theseus, Duke of Athens, Mr COOPER,
Oberon (King of the Fairies) Madame VESTRIS,
Titania (Queen of the Fairies) Mrs W. LACY,

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Quadrille .. Le Gothique .. Musard

Solo, on an Original Theme. .Flute..Herr FRISCH.

Overture .... Guillaume Tell .... Rossini

Rendezvous de Chasse, NewQuadrille, .. Musard

Solo, Cornet a Pistons, Herr KOENIG, Solo, Trumpet. Herr MULLER. Solo, Trombone, Mons. DANTONET. Solo, Ophicleide, Mons. PROSPERE. Solo, Piccolo, Herr FRISCH.

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THE twentieth representation of Sir E. L. Bulwer's *Money* took place on Saturday. *The Ladies' Club*, and *Tom Thumb*, were the afterpieces.—The house was quite full. *Maney, The Children in the Wood*, and *Katherine and Patruchio*, will be performed this evening.

ENGLISH OPERA HOUSE.

As yet, the speculation of Laurent and Negri has been successful. The Soirées Musicales have been attended by remunerating audiences, during the whole of the past week. The nightly programme has been so excellent that we should have been astonished had it not secured the patronage it has. A very sweet ballad from Mr. Romer's Opera of *Fridolin*, styled "The one we love," has been introduced by Frazer with great effect, and an enthusiastic encore. "The Old Oak Tree," sung by Miss Nunn, is also encored every evening, and the effects of the other vocalists meet with their due reception. We are gratified to find that the great expence which the managers of these concerts have necessarily been put to, to present them to public notice, is likely to be very amply repaid.

PRINCESS'S THEATRE.—This house, which still continues open with a nightly admirable selection of instrumental music, has been taken for Mr. Bunn, for the performance of German Operas. The Queen and Prince Albert have graciously signified their intention of honoring the Theatre with their presence, and Mr. Bunn has been commanded to set apart a box for their use.

ADELPHI.—A small "poster," was exhibited at the doors of this Theatre on Saturday evening, to the following effect :—"The public is respectfully informed that Mr. Wieland having met with a slight hurt, a certificate has been received from his surgeon, stating that it will be impossible for him to play this evening. Mr. King will take his part in the Pantomime."

Spohr has just completed a new Oratorio, entitled *The Fall of Babylon.*

Braham.—Mr. Fisher, formerly an excelent actor, and commentator on Shakspere, in writing to an old dramatic critic and friend from New York, says "Braham has gone to Philadelphia, where he expects to pocket a few more thousands. I dare say he finds circulating the notes that nature has given him in such abund-

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ance, much more profitable than building new Theatres, engaging actors, actresses, singers, dancers, musicians, scene-painters, carpenters, dress-makers, authors, puff-writers, spangle-makers, tinsel lace-weavers, money-takers, door-keepers, check-takers, oil merchants, wax-chandlers, bill-stickers, and a thousand other ills that managers are heirs to, have made him pause, and make him rather bear the ills he has, than fly to such expensive remedies in future!"

By a public ordinance of the King of Hanover, it has just been forbidden to manifest at the Theatres approbation or disapprobation on the part of the audience in a loud manner, under fear of expulsion, or fine and imprisonment according to circumstances.

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Midsummer Night's Dream, and the Pantomime, formed the amusements here last evening. The earliest novelty, we hear, is to be a two act Comedy, from the pen of Mr. Douglas Jerrold, and report further says that the piece will be a most agreeable one, Mr. Jerrold having taken extraordinary pains to adapt for dramatic representation an interesting historical anecdote. The cast is to be a very strong one, and Madame Vestris will sustain the principal character.

HAY-MARKET THEATRE.

LAST night, after *Money*, the revived Drama of *The Children in the Wood* was repeated, with *Katherine and Petruchio.* Mr. Wallack appeared in the two last named pieces, in the character of *Walter* and *Petruchio.*

VICTORIA.—The long talked of Drama by Mr. J. T. Haines will be produced here on Monday evening next, the author will sustain a prominent part in it, and it will embrace, besides, the whole strength of the company. The Pantomime of *Harlequin Jack of Newbury* continues to draw overflowing houses.

We have been requested to state that Mr. Moncrieff is the author of the Pantomime at the Surrey Theatre, and not Mr. Nelson Lee, as it has been reported.

American Theatricals.—Mrs. Fitzwilliam commenced a short engagement at the Park Theatre, New York, on the 7th of last month, with *The Ladies' Club*, and *Out of Place.* Buckstone has written a new Comedy for this actress, admirably adapted for the display of her versatile talents. There appears to be a fatality in theatrical affairs. The engagements at the Park Theatre of late, with the exception of Fanny Elssler, have been anything but attractive. Hackett did nothing—Barnes less—Power failed to draw the houses that used to witness his performances—and the Woods have not been as they used to be—listened to by full and brilliant audiences. Power does not return to England until the month of March, on the 15th of which he is to appear at the Haymarket. Braham has appeared in Opera at Burton's Theatre, Philadelphia, and the houses were much to the satisfaction of the enterprizing manager. On the night of Braham's first appearance at the Tabernacle in New York, although he arrived there full a month before he was expected, there were 3,000 persons present, at a dollar each. Mrs. Maeder, (formerly Miss Clara Fisher,) performed *Violante*, in *The Wonder*, and *Wilford*, in *The Iron Chest*, at

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the Park Theatre, on the 2nd of last month, to a crowded house. Mr. Hamblin was the *Felix* and *Mortimer* of the evening, it being his first appearance at the Park after a lapse of two years. The Bowery Theatre, New York, has been converted by its proprietor, Mr. Hamblin, into an Amphitheatre, similar to Astley's, and *The Battle of Waterloo* has been brought out with triumphant success. Browne, (formerly of Drury Lane) has been performing at Charleston. Mr. and Mrs. Martyn, and Miss Inverarity, have been successful in giving concerts at Boston. Mrs. Seguin, Mad. Giubilei, Miss Poole, De Begnis, Giubilei, Seguin, Manvers, and Horncastle, have been representing several modern Operas at the New National Theatre, New York.

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MasterSlender..MrC.MATHEWS, MrFord..Mr COOPER,
MrPage...MrDIDDEAR, Fenton..MrW.HARRISON,
Dr Caius..MrJ. BLAND, SirHugh Evans..MrMEADOWS
Host of the"Garter,..MrGRANBY, Robin..Miss MARSHALL,
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THE Pantomime, preceded by *The Merry Wives of Windsor,* delighted a very crowded audience at this Theatre yesterday evening.

HAY-MARKET THEATRE.

LAST night *Money,* with *The Ladies' Club,* and *Tom Thumb,* were the attractive entertainments here.

Parisian Theatricals.—The Palace of the Fine Arts; or, the Marble Men, a Vaudeville, at the *Palais Royal.*—English Drama, German Drama, and Spanish Comedy, have been imitated most copiously. Shakspere, Schiller, and Calderon have been a prey to the copyist. Now here is a Drama taken from marble. If an imitation can be styled original then does the present one come within that denomination. We first see an immense red curtain, and two doors placed opposite to each other; a crowd of ill-dressed people enter singing through one door, and exeunt by the other. These gentry are the *haute societè* who seek to enjoy some *chef d'œuvres* which are hidden behind the curtain. Enter a citizen with his wife and daughter. The citizen talks of statues and sculpture in general, his wife is silent, the daughter speaks of *a* sculptor. The result of this wonderful conversation shews that the daughter's hand is sought by a young sculptor, whose works are behind *the* curtain. Although the lady's father adores arts, he cares little for artists—the subject of marriage is waived. Exit the father on one side, exeunt mother and daughter on the other. The large red curtain divides, and displays a group of gentlemen as white as plaster, they turn on a pivot so that each side of them may be seen, The curtain closes, the orchestra plays an air, and then a division is again made in the curtain to shew you the "Gladiator," the "Wrestlers," "Cain and Abel," &c. When all the statues have passed before you, the citizen returns with his wife and daughter, and the young sculptor is accepted for a son-in-law, it appearing that he has sold the "marbles," to the French government for 30,000 francs.

Theatre des Varietes.—Macaroni, a Vaudeville, in one act. Chamouillet has a daughter of a very melancholy turn, he wishes to enliven her, and so has her taught to play on the accordion, to play at piquet, and to *work* sums in arithmetic. Those three accomplishments fail to amuse the only daughter. At length her father provides her with an Italian master, and this proceeding has the desired effect; in a very short time the lady becomes as cheerful as a lark. It is true that a young man pays Mlle. Nini a daily visit unknown to her father, and that this is the real cause of her gaiety. Besides the Italian master, Chamouillet, has introduced a lady to

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his daughter in the capacity of "companion." The Italian master, Macaroni, is the runaway Waiter of a restaurateur, and the only knowledge of the language he possesses consists in the words his master's bill of fare contains, such as *ravioli*, *vermicelli*, *parmeggiani*. The "companion" Madame Sainte Amaranthe, is also an adventurer, and these two worthies soon come to an understanding. Madame will wed Chamouillet who is a widower, Macaroni will marry his pupil. The plot is on the point of succeeding, Chamouillet is about to give his daughter to Macaroni, when he discovers Nini's attachment to the young unknown, who is concealed in the house. The mock professor, and the "companion" are ordered to decamp, and to console themselves the two latter make a match of it.

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Solo, Cornet a Piston, Herr KOENIG, Solo, Trombone, Mons. DANTONET.

Solo··Flute··Herr FRISCH.

Serenades .. Espagnoles. .... Musard

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Daily Bills of the Play.

"Nothing extenuate, nor set down aught in malice."—*Othello.*

No. 5942. *Thursday, Jan.* 7, 1841. *Price* 1*d.*

"The Play's the thing."—Ask for *Thomas's Observer.*

COVENT GARDEN THEATRE.

SHAKSPERE'S *A Midsummer Night's Dream* was performed here last night with the Pantomime. The receipts last week exceeded £2,400, being an average of £400 per night.

HAY-MARKET THEATRE.

Money, The Children in the Wood, and *Katherine and Petruchio* were repeated at this house last night. The performances this evening consist of the Comedy of *Money, The Ladies' Club,* and *Tom Thumb.* Mr. Frederick Webster will take his Benefit at this Theatre on Saturday, Jan. 16th.

ENGLISH OPERA HOUSE.

THE Soirées Musicales have been very attractive this week, and we are gratified to say that the Theatre has been full and fashionably attended. Weber's overture to *Der Freyschutz,* performed in a very beautiful manner, has commenced the programme. Then followed in succession, a chorus, introduction to *Semiramide,* duet "All Idea," *Il Barbiere di Seviglia,* Mr. Frazer and Signor Paltoni, &c. &c. Morley's beautiful madrigal, (1595,) "Now is the merry month of maying." by all the voices, has probably never been better sung; it has received an enthusiastic encore nightly. M. Laurent, jun. gave a beautiful solo, a composition of his own on the cornet á piston, which was much and justly applauded. This young gentleman possesses a complete mastery over a very difficult instrument; his musical taste is unquestionably good. The second part of the programme contained Second grand Fantasia from Donizetti's Opera of *Lucia di Lammermoor,* cornet á pistons obligato, Laurent, jun. Aria and Chorus Serjeto, *Siege of Corinth,* Signor Giubilei; Ballad, "In the days which are faded," *Fridolin,* Miss Lanza; Quadrille, *Elisir d'Amore,* Musard; Aria Buffa, "Il Postigleone," Signor Paltoni, cornet á pistons obligato, Laurent, jun. Waltz, "Wienu zemuths," Strauss; Ballad, "My fairest," Miss Nunn, Hullah; Trio, "Papatici," Mr. Frazer, Signors Paltoni and Giubilei, *Italiani in Algieri,* Rossini; Chorus *Sonnambula,* Bellini; Galop, "La Victoire," Musard, cornet à piston obligato, M. Laurent, jun.

Bath Theatre.—The chief attraction of the week has been of a spectacle order; a pastoral-comical, historical-pastoral, tragical-historical Melo-Drama, called *Jane of the Hatchet.* To attempt to analyse it as a regular dramatic composition, would be absurd, but it is just calculated for the Christmas holiday folks, young and old—gorgeous to the eye in scenery and costume, full of bustle, and passages at arms with brandished hatchets, and other deadly

E. & J. Thomas, Printers, Exeter Street, Strand.

instruments of havoc. The novelty of the scene is, that the warriors on one side are all females. These she-dragoons, as Woulds called them, must have been very dilligent at parade, and under a first-rate officer, (Mr. Stirling,) to have acquired so much expertness in marching, counter-marching, deploying, filing off, en-echelon, forming the hollow square, and other intricate military movements, where a single bungle would bring the whole battalion to a stand-still. There have been we are happy to say some excellent houses, since our last, and the display of youth, beauty, and fashion, in the dress circle, must have been highly animating to the performers, after the dreary vacancy which they had so long gazed upon.—*Bath Herald.*

Fashionable Lounges.

To the Editor of The Theatrical Observer.

Dear Mr. Editor.—Just wish to say a word—beg pardon, but will you excuse me—I have to mention that I've arranged so as to rub shoulders with my friends and the fashionable world at one or other of the *Grand Lounges* about town :—

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Theatre Royal, Covent Garden.

This Even ng, Shakspere's

MIDSUMMER Night's Dream.

Theseus, Duke of Athens, Mr COOPER,
Oberon (King of the Fairies) Madame VESTRIS,
Titania (Queen of the Fairies) Mrs W. LACY,

After which, (11th Time) the Grand, Romantic, Legendary, Burlesque and Comic Christmas Pantomime, entitled The

Castle of Otranto

OR, HARLEQUIN

And the Giant Helmet.

The Music composed and selected by **Mr R. HUGHES.**
The Scenery by the Messrs: GRIEVE.
The Mechanical Changes, by Mr. W. Bradwell Machinery, by Mr. H. Sloman.
The Pantomime invented and written by Mr. W. BRADWELL, and Produced under the Direction of Mr. W. H. PAYNE.

THE REGIONS OF ROMANCE.
Spirit of Romance, Miss M. GLOVER,

The CASTLE of OTRANTO

As seen through the medium of Romance.
Spirit of Romance.....Mr S. SMITH,
Grand Attack on the Castle—Sally of the Besieged—Terrific Combat.
Flight of Romance and Triumph of Burlesque.
Interior of CASTLE YARD, with the GIANT HELMET.
TABLEAU VIVANT.
Manfred..(Usurping Prince of Otranto)..Mr W. H. PAYNE,
Princess Hippolyta.....(his very ill-used Wife)..Mr T. RIDGWAY
The Lady Isabella..Miss FAIRBROTHER,
Theodore.....(a Peasant).....Mr C. J. SMITH,
Tremblino...Mr KERRIDGE, Farfromboldo..Mr GOURIET,
The Prophecy.—Vault in the Castle.
The Escape.—Grand Staircase and Gallery, leading to the Great Chamber.
The Ghost—The Castle Gate. *The Gigantic Sabre.*
The Marquis of Vicenza.....Mr MORRELLI,
His Page—Master MARSHALL.
Another View of the Castle Yard and the **GIANT HELMET**
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Spirit of Pantomime..Miss MARSHALL,
Harlequin..Mr C. J. SMITH, Columbine..Miss FAIRBROTHER,
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Strawberry Hill. *Trafalgar Square, and the National Gallery.*
Opening of the Nelson Monument.
Miniature Model of a Man-of-War's Man, (with a Hornpipe) Miss A. PAYNE.
National Flag Dance, composed by Mr. OSCAR BYRNE.
Furnished Lodgings. *The Temple of the Drama.*
Interior of the Temple. China Warehouse & Grocer's Shop, with Post Office.
Chinese Pas de Trois, Master Payne, Miss Payne, Miss A. Payne.
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Trio for Flute, Bassoon, and Oboe, Herr Frisch, Monsieur Willient-Bordogni, & Monsieur Barret,

Trio for Three Cornets a Pistons, Herr Koenig, Herr Muller, and Mr Jarrett.

Valses .... Die Abenteurer .... Lanner

National Overture on Popular Irish Airs. .. Bishop

Solo..Flageolet..Mons. COLLINET

Quadrille .. Krakoviak .... Musard

Grand Selection from the Opera of 'The Siege of Rochelle,' .... (with Chorus) .... Balfe

PART II.

Overture ..Les Martyrs .. (with Chorus) Donizetti

Cent-Suisse, Quadrille, M.S. .. .. Musard

Solo, Cornet a Piston, Herr KOENIG, Solo, Trombone, Mons. DANTONET.

Solo..Opbicleide..Mons. Prospere.

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Postillon de Mam'ablou, New Quadrille, Musard

Galop Militaire ..... Trumpet Solo, Herr MULLER. .... .. Muller

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COVENT GARDEN THEATRE.

Midsummer Night's Dream, and the Pantomime, were repeated yesterday evening.

DRURY LANE THEATRE.

We know not how it is, but the Concerts d'Hiver at this house possess so peculiar a charm of attraction, that in spite of the very inclement weather with which we have been visited, families have thronged the Theatre during the present week. If folks will leave their fire-sides to attend a selection of music that music must be of the very first-rate order, and the fact of Drury Lane being crowded almost every night of this severe winter, is a warranty of the excellence of the fare provided for the visiters. Mr. Eliason's decorative arrangements too—how comfortable, how convenient is the house rendered! everything fancy can suggest in the way of comfort and convenience is to be met with in the interior of Old Drury; this is a piece of foresight on the part of the manager, very beneficial to the success of his season. As conductor of the music Mr. Eliason is all the most fastidious critic can desire, and the taste with which the nightly programmes are chosen, is a very conspicuous feature in the entertainments. The selections from week to week are varied as much as possible, and no dull or unappreciated composition is ever to be found in the *carte* posted at this Theatre. Since our last notice the greatest attractions have been a grand selection from Balfe's beautiful Opera, *The Siege of Rochelle*, Beethoven's Sinfonia Pastorale, Strauss's "Bouquet des Dames,,' and the overture to Donizetti's Opera, *Les Martyrs*, besides a host of other pieces, and several fine solos.

HAY-MARKET THEATRE.

It gives us pain to say, that Miss Ellen Faucit's state of health is again declining. Her friends are in great anxiety respecting her, and we hear that she has been strongly advised to resign the profession of which she is so great an ornament. She is unable to appear in *Money*, meanwhile Mrs. Stirling has kindly undertaken to sustain the character of *Clara Douglas*. This lady performed the part last evening. *The Ladies' Club*, and *Tom Thumb*, concluded.

Dublin Theatre.—Miss Delcy's appearance.—On Saturday last we were introduced to the new *cantatrice*, Miss Delcy, who made her *debut* on the Irish boards as *Cinderella*, in Rossini's Opera of the same name. This young lady has already earned a deservedly high name at "Old Drury." She is the daughter we hear of the celebrated composer and arranger, Rodolphino Lacy. Miss Delcy's voice is a *mezzo soprano* of exquisite tone, and considerable compass. Her style is completely of the Italian school.

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Grisi evidently has been her model; need we say she could not have a better? Miss Hyland, as one of the Baron's daughters, won the hearts of the gods by declaring that her dress was to be of Irish manufacture—a circumstance which clearly shews the power and extent of the new movement, the scene of the Opera being at Salerno. Morley, as *Baron Pompolino*, was respectable, but his musical attainments do not entitle him to the rank of a *primo basso*. Those who have heard Penson of Covent Garden Theatre, in the same character, would note a striking difference. Mr. Wilson as the *Prince*, sang with his usual chaste taste. His true tenor voice (for he never indulges in the *falsetto*,) poured forth its dulcet notes in that easy strain which denotes a good singer.—*Dublin Evening Mail.*

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Theatre Royal, Covent Garden.

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Merry Wives of Windsor

Falstaff..Mr BARTLEY, Justice Shallow..MrF.MATTHEWS,
MasterSlender..MrC.MATHEWS, MrFord..MrCOOPER,
MrPage...MrDIDDEAR, Fenton..MrW.HARRISON,
Dr Caius..MrJ. BLAND, SirHugh Evans..MrMEADOWS
Host of the"Garter,..MrGRANBY, Robin..Miss MARSHALL,
MrsFord..Mrs NISBETT, Mrs Page..MmeVESTRIS,
AnnePage..Miss RAINFORTH, MrsQuickly..MrsC.JONES

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THE performances last night were *The Merry Wives of Windsor*, and the Pantomime. Jerrold's new *petite* Comedy is in active rehearsal, and will be ready for production the latter end of next week. It will be entitled *The White Milliner*, and, we are told, it is fully equal to the same author's *Nell Gwynne.*

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PRINCESS'S THEATRE.—A fashionable auditory has assembled here nightly during the week. The selection is good as the following programme will shew: Overture, 'Tamerlane,' Waltz, 'Iris,' Overture, 'Italiani in Algieri,' Solo, Bassoon, M. Baumann, Grand Selection from the Opera of *The Mountain Sylph.* Part II. Grand Selection from the Opera of *Robert le Diable,* Quadrille, 'Vendetta,' Waltz, 'Andenkin,' 'Le Bouquet des Dames, or Musical Wreath."

QUEEN'S.—The new Domestic Drama of *The Farmer's Bride* has proved attractive. The Musical Interlude of *No Song No Supper* has been added to the entertainments for the purpose of Miss Wrighten, of the Haymarket Theatre, appearing as *Margaretta.* The Pantomime continues unabated in attraction, and at half-price there is scarcely standing room in the pit.

VICTORIA.—The good old Melo-Drama of *The Forest of Bondy,* and the laughable Farce of *Mr. and Mrs. White* have preceded the Pantomime. *Harlequin Jack of Newbury* has given universal satisfaction. When we consider how many stupid and senseless plots are yearly presented to audiences in the Pantomimes at the Minor Theatres, we turn with pleasure to such a piece as the above, which is an admirable essay from the experienced pen of Moncrieff.

It is now definitively settled that the Princess's Theatre, in Oxford Street, is to be the arena wherein the German Operas are to be produced, Mr. Bunn having entered into arrangements with Mr. Hamlet, the proprietor, for that purpose.

Liverpool.—Mrs. Waylett, who, we regret to say, has been seriously indisposed, has taken the lead here lately in several of her most popular characters. Mr. and Mrs. Tilbury have also been fulfiling a successful engagement at the Liver Theatre. The attendance has been exceedingly good during the past week.

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We have often heard of Theatres being puffed by means of the public journals, but never till now, have we understood that newspapers could be puffed by means of the stage. Such, however, is the case—a few evenings since the drop curtain of the Theatre du Gymnase, Paris, descended to the astonished gaze of the audience present, covered with large advertizing placards of every description. For the most part the *announces* of this ludicrous curtain related to various new journals, some, however, introduced the addresses of milliners, tailors, &c. An objection has been raised by the authorities to this mode of advertizing, and the system has consequently been crushed.

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PROGRAMME.

PART I.

Overture .... Semiramide .... Rossini

Second New Quadrille from AUBER's Opera ZANETTA, ... Musard

Trio Concertante for Two Trombones, and Orphicleide, Mons. Dantonet, Mons. Faivre, & Mons. Prospere.

Trio for Flute, Bassoon, and Oboe, Herr Frisch, Monsieur Willient-Bordogni, & Monsieur Barret,

Trio for Three Cornets a Pistons, Herr Koenig, Herr Muller, and Mr Jarrett.

Valses .... Die Abenteurer .... Lanner

National Overture on Popular Irish Airs. .. Bishop

Solo—Horn—Mr. JARRET.

Quadrille .. Krakoviak .... Musard

Grand Selection from the Opera of 'The Siege of Rochelle,' .... (with Chorus) .... Balfe

PART II.

Overture .. Les Martyrs .. (with Chorus) Donizetti

Cent-Suisse, Quadrille, M.S. .. .. Musard

Solo, Cornet a Piston, Herr KOENIG, Solo, Trombone, Mons. DANTONET.

Trio, Corelli, Two Violoncelli and Double Bass, Messrs. PILET, HANCOCK, and HOWELL.

Serenades .. Espagnoles. .... Musard

Postillon de Mam'ablou, New Quadrille, Musard

Galop Militaire ..... Trumpet Solo, Herr MULLER. .... .. Muller

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On Saturday evening *Midsummer Night's Dream* was again represented at this house, with the Comic Pantomime. The same amusements alternately with *The Merry Wives of Windsor*, are to occupy the present week. So attractive have they recently proved, that Madame Vestris has not found it necessary to produce Douglas Jerrold's new Comedy as early as was originally intended; it will shortly take its station here, and will be succeeded by a Drama from the pen of Peake, as well as various other novelties. On Wednesday evening last, it it said, this Theatre was more crowded, than has ever been known, except on the occasion of Royal visits.

HAY-MARKET THEATRE.

Money, The Ladies' Club, and *Tom Thumb*, were repeated here on Saturday. Next Friday concludes the usual season. On Saturday next we beg to remind our readers Mr. Frederick Webster takes a Benefit. This gentleman is in every way deserving a crowded house, and there is every reason to believe that he will have his deserts. Wallack will appear on the occasion as *Michael* in *The Adopted Child*, and the ladies and gentlemen of the company have one and all tendered their gratuitous services.

This Theatre will continue open two months longer, commencing from Monday next, the Lord Chamberlain having granted a special license for that time.

Adelphi.—A new Burlesque is announced for this evening at this Theatre, to be entitled *Deeds of Dreadful Note.*

Victoria.—Mr. Haines's new Drama will be produced to-night under the title of *The Yew Tree Ruins; or, the Wreck, the Miser, and the Murder.*

Princess's.—There is a capital selection provided here this evening for the Benefit of M. Baumann.

The Olympic Theatre, with the entire scenery, machinery, wardrobe, and properties, is to be sold or let to the highest bidder.

Edinburgh Theatre.—We saw Mr. Charles Pitt last night in *Shylock*, and it is with the most sincere pleasure that we pronounce his performance to be one of sterling merit. His representation of the sordid usurer was pregnant with mind and genius, and ranks among his most successful (and certainly his most arduous) efforts. His concluding scene was a triumph, and it gratified us in no small degree to witness this youthful aspirant for histrionic fame impart

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a truth, justice, and nature to this immortal effort of Shakspere's pen, which we have rarely seen surpassed, and certainly not equalled.—*Edinburgh Advertiser.*

A new Allegorical Sketch, called *The New World,* and finishing with a faithful *tableau vivant* of "the signers of the declaration of American independence," has been produced at the Olympic (Mitchell's) Theatre, in New York, with great success. The piece is replete with paintings by Bengough, (a son of Mr. Bengough, many years since a respectable actor at Drury Lane Theatre,) illustrative of important events in the history of that country, and the American critics say that the scene of the "Landing of Columbus" is the finest ever produced.

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On Tuesday, visit the Diorama. Regent's Park, to see the new and splendid view, *The Shrine of the Nativity at Bethlehem,* painted by M. Renoux, from a sketch made on the spot by David Roberts, Esq., A R.A. and the view of *The Coronation of Queen Victoria* in Westminster Abbey, by M. Bouton. This delightful Exhibition is open every day from ten till half-past four.

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Oboe Solo, Monsieur Barret. Solo, Cornet a Piston, Herr Koenig, Arranged by Musard

PART II.

GRAND SCENE SATANIQUE, selected from 'Robert le Diable,' .... Meyerbeer
1.— Evocation of Satan. II.—The Dead rise from their Tombs, covered with their Shrouds. III.—Valse of the Infernals.
Arranged by MUSARD.

First Quadrille from AUBER's Opera ZANETTA.

10th Time, Historical Melange of Old French Airs, from the 12th, 14th, 15th, and 16th Centuries.
1st. La Clochette, a popular Air in the Time of Henry III, King of France (1500)
2nd. Song, composed by lement Marot, (1400)
3rd. Choral, with Ritournelle, composed by Louis XIII, King France (1600)
4th. Sarabande, composed by Colin Muset, (1240) Ar. by Musard

Solo—Concertina—Mr. G. CASE.

Overture .. La Reine d'un Jour .. A. Adam

Valses .. Le bon Gout .. Strauss

New Galop (First Time) .... Muller

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THE performances here, last night, were *A Midsummer Night's Dream,* and the Pantomime.

HAY-MARKET THEATRE.

Money, The Children in the Wood, and *Catherine and Petruchio,* attracted a full house here last night. This evening, *Money, The Ladies' Club,* and *Bob Short,* will be performed.

The Macready Testimonial.—About 18 months since the admirers of Mr. Macready's management resolved to present him with a testimonial of their approbation. Subscriptions were raised to a considerable amount. We have never yet heard the result. Has a piece of plate been purchased? If so, has it been presented, and when and where? If not, what has become of the money? It is possible we may have overlooked this matter; if so, we shall be obliged by any subscriber enlightening us on the subject.—*Sunday Times.*

Lord Howe will preside at the 103rd anniversary festival of the Royal Society of Musicians, which will be celebrated on the 2nd of April.

Handel composed his sublime Oratorio, *The Messiah,* 1741. The Sacred Harmonic Society will celebrate the centenary, by performing this, the greatest work of the mighty master, on the 15th instant at Exeter Hall. Handel was born on the 24th of February, 1684, and he died (blind,) on Good Friday, 1759, aged 75. The first commemoration of Handel took place in Westminster Abbey, 1784, under the patronage of George III. and Queen Charlotte, and the second, 1834, under the auspices of William IV. and Queen Adelaide; let us hope that the second centenary of his birth may be celebrated under the auspices of Queen Victoria!

Haydn's Birth Day.—The professional Choral Society, lately established, has it in contemplation to celebrate the immortal Haydn's natal day, (namely the 31st of March,) by performing on a very extensive scale his second great work, *The Seasons,* Professor Taylor's edition. Haydn was born in 1732, and the centenary of his birth was celebrated at the Albion Tavern by the principal professors in the metropolis, on which occasion the whole of the music performed in the course of the ceremony, was from the pen of Haydn, who composed *The Seasons,* about 1800, the words being translated from Thomson's poem, by Baron Von Swieten, into German. An excellent critic has said—

"It is not asserting too much to say, that the *Seasons* would be

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the noblest piece of descriptive music in existence, if the *Creation* had not existed before it." Haydn himself said of it, "It is not another *Creation*, and the reason is this, in that oratorio, the actors are angels; in the *Seasons* they are peasants." Notwithstanding the rehearsals of the Professional Choral Society, at the Hanover-square Rooms, are very properly private, yet, *we* found means to witness one of the chorusses in the *Seasons*, on Tuesday morning, and we heve no hesitation in stating, that we never heard choral music so perfectly sung. Not only were the pianos and fortes, the lights and shades, strictly attended to, but a variety of beautiful expression was given to several parts, that had a most charming effect. The society, which is under the direction of Mr. G. F. Harris, will tend greatly to enhance our claim to be considered a musical nation by foreigners. Haydn died in 1808, aged 76.

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MrPage...MrDIDDEAR, Fenton..MrW.HARRISON,
Dr Caius..MrJ. BLAND, SirHugh Evans..MrMEADOWS
Host of the "Garter,..MrGRANBY, Robin..Miss MARSHALL,
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COVENT GARDEN THEATRE.

THERE was an excellent house here, last night, to witness the Comedy of *The Merry Wives of Windsor,* and the Pantomime of *The Castle of Otranto.*

HAY-MARKET THEATRE.

BULWER's excellent Comedy of *Money* was played to a most numerous audience last evening, followed by *The Ladies' Club,* and *Bob Short.*

ADELPHI.—*La Mansarde du Crime,* a Vaudeville, in one act, produced last November at the Theatre du Vaudeville, Paris, has just furnished a very capital subject for one of our modern translators. An English version of this little piece was produced at the Adelphi the night before last with complete success. The translation has been a literal one, notwithstanding, the house has been kept in a roar of laughter from beginning to end. The incidents consist as follows :—Mrs. Fright, (Mrs. Keeley,) has a brother whom her husband has never wished to meet with ; and wherefore ? because this brother is a wax-image maker. At the commencement of the piece the brother who has paid his married sister a clandestine visit in her husband's absence, hastens to take his departure after a short sojourn, on learning his brother-in-law is coming home. The husband in his journey homewards meets with a lady whom he escorts to her house, and when he attempts too much gallantry, she forces him to fly by introducing him to *her* husband. The gallant escapes by the roof of the house, and finds himself in a strange apartment, equipped with the slippers of the lady's husband. He is not slow to recognize in the garret he has just entered, his own dwelling. He hears his wife talking with some one ; it is his brother-in-law who (speaking of his trade,) complains of not being able to remove one of the objects, and proposes to rend it limb from limb. The husband grows pale with terror. His wife is a murderess—he has married a Boyia—he dares not add Lucrezia. At length he finds himself alone with his wife, he will not go to bed, he will pass the night in a chair. Thus he sleeps. His wife, who is suspicious of something, surprises him in his sleep, she hears mysterious words, such as 'Murder,' 'Jack Ketch,' &c. and thinks the sleeper has committed some crime. The husband awakes, and finds himself in his wife's presence—they both tremble, a number of highly ludicrous situations then ensue, and at last every mystery is explained and all parties made comfortable. The piece is entitled *Deeds of Dreadful Note,* and the acting in it is unexceptionable.

The Second Subscription Concert took place at the Eastern Institution, Commercial-road, on Thursday evening, under the di-

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rection of Mr. Eliason, who led a very good band, conducted by Mr. T. Cooke. The vocalists were Mr. and Mrs. Balfe, Miss Masson, and Mr. W. Harrison, who were eminently successful in a variety of popular compositions, and several pieces were *encored.* Messrs. Frisch, (flute,) and Pilet, (violoncello,) elicited very great applause by their brilliant performances on their respective instruments, and the Concert altogether afforded the highest gratification to a very crowded audience.

Mr. W. T. Parke.—A correspondent informs us that this once celebrated oboe player is still alive, and in his 79th year; he and his family have been supported by the Royal Society of Musicians for many years, Mr. Parke having been a member of the institution since the year 1783. His brother, John Parke, (an excellent oboe player,) died in 1829, aged 84.

Fashionable Lounges.

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DRURY LANE THEATRE.

MONS. JULLIAN, who was announced to appear here to-night, has been obliged to defer his *debut* toMonday next, in consequence of several novelties, which he has brought from Paris, requiring rehearsal. The selection of music, which has been performed here since Monday, has been so much appreciated by numerous audiences, that it will be continued the rest of the week.

HAY-MARKET THEATRE.

THE performances here, yesterday evening, were *Money, The Ladies' Club,* and *Bob Short.*

To-night, will be performed at this Theatre, *Money, The Ladies' Club,* and *My Little Adopted.*

At a second amateur performance of the officers of the garrison at present stationed at Windsor, which took place a few evenings back at the Windsor Theatre, the following prologue, written for the occasion by Mr. Horace Smith, one of the authors of "Rejected Addresses," was spoken by Captain Douglass, of the 60th rifles, and received with the greatest applause:

"The stage's glass was fashioned to reflect
To public gaze each beauty and defect,
Each passing trait of good or vulgar taste
By which the age is honoured or disgraced;
That virtue, shown in all her beauties bright,
Might win spectators to pursue the right;
That vice's form, made hideous to the throng,
Might, by revolting, turn them from the wrong;
That all who contemplate the scene might blend
With a night's play a lofty moral end.
What nobler temple—what more touching show,
Than a full Theatre, where joy and wo
With an electric potency instil
Into all hearts one sympathetic thrill,
Winning a simultaneous laugh, a tear,
From rich and poor, from peasant and from peer,
Proving howe'er its social ranks dispart,
That all mankind's one family at heart.
To prop the fortunes of a Thespian corps,
Which, unsupported, soon must act no more,
We raw recruits, intrude amid the scenes,
Trusting the end may justify the means.

E. & J. Thomas, Printers, Exeter Street, Strand.

As amateurs, 'tis not our wish or part
To vie with taught professors of the art;
To them extend your favors, well-earned meed,
To us, the kind indulgence which we need.
'Tis not at home our charity begins,
Others will reap the harvest that it wins,
Oh, let it then conceal our histrionic sins."

The historical Drama of *Charles XII.* (in which the female characters were represented by the Misses Mordaunt,) and the Farce of *The Review; or, the Wags of Windsor*, were the pieces selected for the evening's entertainments. The proceeds were given for the purchase of coals and clothes for the poor of the neighbourhood.

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A very splendid ring—opal surrounded by diamonds—has been presented to Mr. R. Hughes, the leader, by the members of the orchestra of this Theatre, as a testimony of friendship and esteem for his courteous and gentlemanlylike conduct in that responsible situation.

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The performances to-night, at this Theatre, consist of *Money. The Children in the Wood*, and *The Ladies' Club.* An entirely new Farce, in two acts, entitled *The Widow Barnaby*, sketched from Mrs. Trollope's novel of that name, will be produced here on Monday next. *Widow Barnaby* will be personated by Mrs. Glover.

Musical and Dramatic Memoranda.—The approaching season of her Majesty's Theatre, which will form the last of Laporte's lesseeship, portends an extensive revolution in the standard company, from which Grisi, Rubini, and Lablache are said to be seceders, M. Marliani, manager of Le Paris Opera, who monopolises the services of these great singers, withholding them on account of our London impresario's refusal to conclude engagements with the mass of his company. It has been finally fixed, between Messrs. Bunn and Hamlet, that the forty-eight forthcoming representations of German Opera shall take place at the Princess's Theatre on a scale of unprecedented numbers and magnificence. During the recent Concerts in Dublin, given by Liszt, his Grace the Duke of Leinster, who is President of the Anacreontic Society, assisted in the orchestra as a violoncello performer. A Tragedy on the subject of *Toussaint l'Ouverture* has been postponed in Paris, because Mlle. Rachel, its intended heroine, refused to appear with a black or colored face. Miss Delcy is now concluding a brief but brilliant career in Dublin, where her splendid personation of Rossini's *Cinderella*, has been twice repeated, and on each occasion with the greatest *eclat.* The Edinburgh papers speak warmly in praise of a young harpist, named Dibdin, nephew, we believe, to the veteran dramatist, who imitated a thunder storm among other marvels upon the instrument of which he seems to be so great a master.

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Robert Palmer.—The late Robert Palmer was, in the early part of his life, a *bill-sticker*, which circumstance was pretty generally known to the performers. One evening, being dressed for *Sir Brilliant Fashion*, he strutted into the green-room, with sparkling buckles on his shoes and on his knees, and a brilliant ring on his finger. One of the company inquired if they were real. 'I wear *nothing but diamonds*,' replied Palmer. 'I congratulate you,' said John Bannister, 'for I remember when you wore *nothing but paste*.' This occasioned a war, which was heightened by Mrs. Jordan crying out, '*Stick him against the wall, Bob—stick him against the wall.*"

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MasterSlender..MrC.MATHEWS, MrFord..Mr ANDERSON,
MrPage...MrDIDDEAR, Fenton..MrW.HARRISON,
Dr Caius..MrJ. BLAND, SirHugh Evans..MrMEADOWS
Host of the "Garter,..MrGRANBY, Robin..Miss MARSHALL,
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SHAKSPERE's Comedy of *The Merry Wives of Windsor*, and the Pantomime, drew a numerous audience to this Theatre yesterday evening.

HAY-MARKET THETARE.

E. L. BULWER's *Money, The Children in the Wood*, and *The Ladies' Club*, were the attractive pieces here, last night, which terminated a very prosperous season. Mr. F. Webster takes his Benefit this evening, upon which occasion he has provided a very excellent bill of fare, consisting of *Money, The Adopted Child*, and X. *Y. Z. Neddy Bray*, Mr. David Rees, being his first appearance in that character; *Ralph Hempseed* Mr. Webster. The Theatre will re-open on Monday next for two months longer. Mr. Webster delivered the following address yesterday evening, which was very generally applauded:

"Ladies and Gentlemen—This being the last night of what, under the present management, has been considered the regular season, it becomes my duty to thank you earnestly and heartily for the past, and to solicit a continuance of the very liberal patronage I have hitherto experienced, for the future. Many untoward circumstances, which common foresight could not calculate upon, have occurred the latter part of this season, which, in some degree, has marred my efforts in catering for your amusement, such as the unavoidable delay in the production of the Comedy of *Money*, and the inability of Mr. Power, from severe illness, to fulfil his intention of contributing to the hilarity of this season of the year from his never-failing fund of humour; still it is with some degree of pride, through your kind encouragement, I am enabled to state to you that at the little Theatre in the Haymarket, besides several well approved Farces, three original five-act Plays have been successfully produced, and paid for, supported by the highest available talent in the country; and that after paying upwards of £9,000 to auxiliary talent, nearly £2,000 to dramatic authors, and 252 nights' salaries to every person regularly engaged on this establishment, I shall now close up my season's account with a very considerable profit. For the future, ladies and gentlemen, I beg to inform you that that highminded and liberal nobleman, the present Lord Chamberlain, having taken into his consideration the strict devotion of this Theatre to the true interest of the legitimate

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drama, has kindly granted a special license of two months in addition to the present season, which will commence on Monday next, when if his lordship's own words, that 'he hopes' it will conduce to the due entertainment and satisfaction of the public, are not verified, it shall not be for want of any exertion on the part of the humble individual who has taken the liberty to address you, and who, most respectfully, begs you will accept his heartfelt gratitude."

Mr. Wallack makes his last appearance to-night at the Haymarket Theatre, in the character of *Michael*, in the Drama of *The Adopted Child*, previous to his departure for his engagement in Dublin.

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A Midsummer Night's Dream, and the Pantomime, were repeated here on Saturday evening, and attracted as usual a very crowded house. Mr. Cooper has recovered from his indisposition, and will re-appear to-night in his part of *Theseus,* in *A Midsummer Night's Dream.*

DRURY LANE THEATRE.

THE Concerts d'Hiver, at this house, have been very attractive during the past week. M. Jullien makes his first appearance here this season to-night, and with him a grand chorus of eighty performers. The principal *morceaux* in this evening's programme are the second part of the Grand Choral Sinfonia written on Schiller's Ode to "Joy," composed by Louis Van Beethoven, by ninety instrumental and eighty vocal performers, and Locke's Music to *Macbeth,* the chorusses by eighty performers.

HAY-MARKET THEATRE.

THIS Theatre was well attended on Saturday, the performances being for the Benefit of Mr.F.Webster. This evening,*Money,*(first time,) a new Farce, called *Widow Barnaby,* in which Mrs.Glover and Mr. Wrench have principal parts, and the Farce of *Tom Noddy's Secret.* Mr. H. Wallack is engaged at this Theatre.

ENGLISH OPERA HOUSE.

THIS elegant Theatre has issued a delightful bill for the ensuing week, and the spirited manager has re-engaged Mrs. Grattan for six nights, who will sing some of her popular ballads.

American Theatricals.—Bowery Theatre.—In addition to a full change of equestrian performances at this establishment, to-night, we have for the first time the grand Historical Equestrian Spectacle of *The Secret Mine,* got up in a style of splendor, for which the Bowery is so celebrated, and which has made its Spectacles so attractive. That this piece will be no ordinary attraction, we may infer from the fact that Mr. Barry, after weeks of preparation, and several nights' rehearsals, himself personates the hero of the piece.

In this bright sunshine and clear mild weather, there is no excuse for not enjoying the rare treat of seeing Mrs. Fitzwilliam in the new piece written for her by Buckstone, which is to be repeated to-night, We have our doubts whether the celebrated Mrs. Jordan possessed greater versatility of powers than Mrs. F. We have had nothing certainly in this country that could even approach

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to a comparison with her rich, racy, and accomplished personations of those characters in which she has been so eminently successful.

Buckstone's *Poor Jack* is a very interesting and a very amusing Drama. It was played at the National Theatre, for the first time in this city, on Saturday evening last. Miss Horn enacted the heroine with much pathos, and Mr. W. H. Williams the hero, with good taste and discretion. Both were capital assumptions. Mr. Blakely played a rascally sailor to the life, and MissRandolph a vulgar woman ditto. Buckstone was quaint, queer, and funny, as a footman, "a larning of the business," and all the other characters were well cast and played, and the piece was carefully got up.—*The New York Times.*

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Conductor, Mons. JULLIEN.

(His First Appearance this Season.)

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Overture .. La Gazza Ladra .. Rossini

Valse Espagnole .... La Rosita .... Jullien

Overture totheOpera 'DieGenueserin' Lindpaintner

Quadrille .... La Reine Victoria .... Musard

Solo—Bassoon—Mons. BAUMANN.

Second Part of the Grand CHORAL SINFONIA, written on Schiller's Ode to 'Joy,' by Louis Van Beethoven, by 170 Performers. (1st Time.)

New Quadrille .. Les Huguenots .. Jullien

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LOCKE'S Celebrated Music to **MACBETH.**

Hecate, by Mons. Prospere, on the Ophicleide.
1st Witch, by Herr Koenig, on the Cornet,
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AND

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"Nothing extenuate, nor set down aught in malice."—*Othello.*

No. 5952. *Tuesday, Jan.* 19, 1841. *Price* 1*d.*

"The Play's the thing."—Ask for *Thomas's Observer.*

COVENT GARDEN THEATRE.

A Midsummer Night's Dream, and the Pantomime, were performed at this Theatre, last night.—The house was crowded.

DRURY LANE THEATRE.

LAST evening the performances were under the direction of M. Jullien, who has brought with him from Paris many novelties, chiefly of his own composition. Indeed, five of the eleven pieces which were brought before the public on this occasion were arranged by this gentleman. "Les Huguenots" was a most decided novelty—blue and red fire, with pistols, gongs, and other such *musical* sounds, being predominent; the audience, however, seemed highly to relish the novelty, and expressed their approbation by a rapturous encore, which was not complied with. The vocal part of the Concert was highly creditable to the director, as precision was the characteristic of their efforts. M. Baumann delighted the audience by his wonderful execution on the Bassoon, and that popular performer, Herr Koenig, was received in the most rapturous manner by an audience crowded in every part.

HAY-MARKET THEATRE.

LAST night the deserving and indefatigable lassee of this Theatre commenced the licensed period allotted to him beyond the ordinary season with *Money*. After which a new Farce, in two acts, was produced, sketched from Mrs. Trollope's "Widow Barnaby," by Mr. Reynoldson, who was a bass singer at Covent Garden a few years ago, and is the author of the Opera of *The Love Spell*, recently performed at the Surrey Theatre. The opportunity which this justly celebrated novel affords for dramatic effect has not been made the most of by the adaptor. The whole plot consists of the adventures of three swindlers, with the respective titles of Major Allen, Captain Maintry, and Snipe, their supposed servant, personated by F. Vining, Howe, and Wrench. These gents visit Cheltenham, at which fashionable watering place, the Widow Barnaby, (Mrs. Glover,) is endeavouring to captivate some rich bachelor. In her flirtations she so mixes herself up with these gentry, one of whom (the Captain,) is a common pickpocket, that she is taken before a magistrate as their accomplice. Her innocence, however, is eventually established, and the piece concludes with her resolution to avoid frequenting watering places, and seeking a husband from their indiscriminate society. This Farce afforded

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little scope for acting, but it was, on the whole, well supported. Mrs. Glover's part was not sufficiently prominent, but she did it full justice. F. Vining and Wrench made the most of their parts, and their acting caused a good deal of laughter. The Farce was received by mingled applause and disapprobation, and was not given out for repetition; it is, however, to be played this evening.

PRINCESS'S THEATRE.—The Promenade Concerts at this *bijou* of a Theatre terminate on Monday next, upon which evening Mr. Willy, the worthy director, takes his Benefit; we heartily wish him a bumper. We understand the speculation has been far from profitable.

Miss Adelaide Kemble is engaged at the Grand Theatre, San Carlo, at Naples, as *prima donna* during the present carnival.

Fashionable Lounges.

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This Evening, Shakspeare's Comedy (with Music,) called The

Merry Wives of Windsor

Falstaff..Mr BARTLEY, Justice Shallow..MrF.MATTHEWS,
MasterSlender..MrC.MATHEWS, MrFord..Mr ANDERSON
MrPage...MrDIDDEAR, Fenton..MrW.HARRISON,
Dr Caius..MrJ. BLAND, SirHugh Evans..MrMEADOWS
Host of the"Garter,..MrGRANBY, Robin..Miss MARSHALL,
MrsFord..Mrs NISBETT, Mrs Page..MmeVESTRIS,
AnnePage..Miss RAINFORTH, MrsQuickly..MrsC.JONES

After which, (21st Time) the Grand, Romantic, Legendary, Burlesque and Comic Christmas Pantomime, entitled The

Castle of Otranto

OR, HARLEQUIN

And the Giant Helmet.

The Music composed and selected by **Mr R. HUGHES.**
The Scenery by the Messrs: GRIEVE.
The Mechanical Changes, by Mr. W. Bradwell Machinery by Mr. H. Sloman.
The Pantomime invented and written by Mr. W. BRADWELL, and Produced under the Direction of Mr. W. H. PAYNE.

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PrincessHippolyta.....(his very ill-used Wife)..MrT.RIDGWAY
The Lady Isabella..Miss FAIRBROTHER,
Theodore.....(a Peasant).....Mr C. J. SMITH,
Tremblino...MrKERRIDGE, Farfromboldo..MrGOURIET,
The Prophecy.—Vault in the Castle.
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Harlequin..MrC.J.SMITH, Columbine..Miss FAIRBROTHER,
Pantaloon..Mr MORRELLI, Clown..MrT. RIDGWAY,
Tiger to Pantaloon..Master MARSHALL.
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COVENT GARDEN THEATRE.

LAST evening were performed *The Merry Wives of Windsor*, and the Pantomime, to an elegant auditory.

HAY-MARKET THEATRE.

Money, with the new sketch of *Widow Barnaby*, and *Fish Out of Water*, were the amusements yesterday evening. To-night the performances commence with *Money*, followed by *Widow Barnaby*, and *Tom Noddy's Secret.*

ADELPHI.—*Deeds of Dreadful Note* convulse all who witness them. The perpetrations of Wright, Wilkinson, and Mrs. Keeley, are by far the funniest doings we have seen here for several seasons past. *The Tower of London* has not ceased to attract, the splendor of the Pantomime continues undiminished, and *The Beggar's Opera Burlesqued* is nightly repeated to crowded houses.

Mr. Maywood, who proved so successful at the Haymarket Theatre some time back, has been drawing capital houses at the Manchester Theatre. We copy the following remarks on his acting from the *Manchester and Salford Advertiser, Jan.* 16.

"Of Mr. Maywood's performances, during the week, we can only, from want of space, particularise his *Sir Pertinax Macsycophant,* one of the very cleverest enactments of this character we have seen. The quiet, resolute, determined selfishness of this masterpiece of Scotch aggrandisement and unflinching seeker after worldly wealth and power, never found a better representative since Macklin wrote his immortal Comedy. His hearty ready laughs at the foolery of his dupe and victim, *Lord Lumbercourt,* or his hoyden daughter, the cool manner in which he justifies the dispossession of one son and the adoption of another, the ready tact, (we beg Sir Thomas Potter's pardon, for we do not think him capable of such clever *finesse*, although gifted with tact, not talent, even to perpetuate his mayoralty,) by which he turns his own plans, or those of others, to the same end—his own will; and then, when finding all his fine-drawn schemes likely to crumble into dust by the secret marriage of his son to *Constantia*, without any apparent effort, winning the consent of all parties to stand by the bargain, only substituting one husband for another. The exquisite propriety with which he gave this character (in common hands so abhorrent, however true) was such as carried the sympathy of the audience with the father's disappointment rather than with the son's integrity. From what we have seen of this gentleman, we regret his short engagement, as few actors like him are left on the English stage."

E. & J. Thomas, Printers, Exeter Street, Strand.

A new two act Comedy, named *Le Tailleur de la Cite*, has found a hearty welcome at the Théatre du Vaudeville, in Paris. It has been written expressly for the celebrated Arnal, and this popular actor is very great in it. It is a happy blending of the comic and the pathetic—the chief character, that of a tailor, is a most finished sketch, and is performed by Arnal in the most finished manner. The radical press of Paris have been inveighing in strong terms against the prevention of the performance at the Rénaissance, of a Vaudeville, entitled *Il etoit une fois un Roi et une Reine*, said to contain gross libels against Queen Victoria and Prince Albert. After a great fuss and a strong *paper* war, we learn by *Le Commerce* that there is a chance of the prohibited Play being shortly produced, it having been considerably deprived of its *unfair* proportions.

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MIDSUMMER Night's Dream.

Theseus, Duke of Athens, Mr COOPER,
Egeus....(Father to Hermia) .... Mr DIDDEAR,
Lysander, (in love with) Mr J. VINING,
Demetrius, (Hermia,) Mr BRINDAL,
Quince (the Carpenter) Mr BARTLEY,
Bottom ..... (the Weaver) ..... Mr HARLEY,
Flute (the Bellows Mender,) Mr KEELEY,
Oberon (King of the Fairies) Madame VESTRIS,
Titania (Queen of the Fairies) Mrs W. LACY,
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COVENT GARDEN THEATRE.

THE two entertainments at this Theatre, last evening, were *A Midsummer Night's Dream*, and *The Castle of Otranto.* Mark Lemon has, we are told, completed a new two act Farce, which will shortly be produced here. *The White Milliner*, Jerrold's forthcoming Comedy at this Theatre, is said to be founded on an historical anecdote related by Walpole, and quoted by Pennant. In the New Exchange, or England's Burse, erected in 1608, north of the present Adelphi Terrace, and pulled down in 1735, a female according to Walpole, suspected to be the widow of the Duke of Tyrconnel, supported herself by the trade of this place. She sat in a white mask and a white dress, and was known by the name of the *White Milliner.* Vestris, of course, acts the *Milliner.*

HAY-MARKET THEATRE.

THE Comedy of *Money*, *Widow Barnaby*, and *Tom Noddy's Secret*, were repeated last night. In the first piece Miss Faucit resumed her original character.

VICTORIA.—The success of the new Drama by Mr. J. T. Haines has been all that either manager or author could possibly desire. *The Yew Tree Ruins* has crowded the Theatre since its production, and, according to report, the management has absolutely been compelled to refuse money at the doors. This fresh production from the fertile pen of Haines, has every adjunct, which can possibly contribute to its effectiveness. The Drama is admirably cast, the principal characters being supported by Messrs. Dale, Hicks, Blanchard, Bender, Attwood, Haines, Courtney, Cony, Mrs. Hicks, Miss Emmeline Montague, Miss Kemble, and Miss Pettifer. The scenery is superbly painted by Messrs. Lennox and Meadows, who have taken their copies from the most celebrated coast views of Stanfield, Turner, and other well known artists. The Monk's Cave, the Yew Tree Ruins, St. Michael's Mount, by Moonlight, and the Interior of the Tin Mines, Cornwall, call forth unbounded applause. The plot of the piece is in the highest degree interesting, and conveys a sound moral—we have not space to give the various situations and incidents introduced, but can without hesitation say that the Drama is quite equal to *The Wizard of the Wave*, by the same author, which lately had such an extraordinary run at this house. The Pantomime of *Harlequin Jack of Newbury* continues to be received with shouts of delight. On Monday next, the extraordinary French Gymnasts, who have been surnamed the "Incredibles of Paris," will make their first appearance in England, and Mr. Ratcliffe, whose perseverance is entitled to the warmest praise, has come to terms with Mr. Haines for the pro-

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duction of an Eastern Spectacle, founded on the celebrated "Tales of the Magi."

QUEEN'S.—Mr. Mildenhall's new Drama of *Old Booty; or, the Phantom of the Volcano*, which was to have been presented here on Monday last, has been unavoidably postponed till next week, in consequence of the complicated nature of the machinery, &c. intended to be introduced in it. To provide, however, against any disappointment which might arise from the non-performance of the piece in question, Mr. James has substituted a new Nautical Drama by a Mr. Edwards, which has been successful, under the title of *Land Sharks, and Sea Gulls*, the incidents of which are borrowed from the novel of that name. The laughable Farce of *The Spare Bed* is added to the amusements this week, and with the very attractive Pantomime, a pleasant evening is presented to the visitants of the house.

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Messrs. COCKS & Co., 20, Princess Street, Hanover Square, Her Majesty's Music-Sellers, have just published a vast quantity of New Music for Self-Tuition, which cannot fail to become extremely popular; it is impossible to give here a list of the various useful works by the best composers, but recommend all amateurs to send to the above address for a catalogue, which can be obtained *gratis* and postage free.

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COVENT GARDEN THEATRE.

A Midsummer Night's Dream, and the Pantomime, were repeated here last evening to a full house.

HAY-MARKET THEATRE.

Money, The Widow Barnaby, and *Fish Out of Water,* were performed here, last night, to an excellent house.

ADELPHI.—A Domestic Drama, in three acts, said to be founded on fact, and entitled *Agnes St. Aubin; or, the Two Husbands,* was produced with complete success last night at this Theatre, The scene is laid in France; the first act introduces Agnes (Mrs. Yates,) as the happy and beloved wife of the wealthy St. Aubin, (Mr. Lyon,) whose felicity, however, is soon marred by the return of her former husband, Doligny, (O. Smith,) whose death she supposed had occurred soon after he had escaped from the country to avoid detection as an assassin. In the second act, Darcourt, (Mr. Yates,) who acts as the legal friend of Agnes, bribes Doligny to leave France, under threats of denouncing him as an assassin. On the completion of this arrangement, Agnes enters the bureau of Darcourt to learn her fate, when St. Aubin is announced, and his wife concealing herself behind a screen, overhears him giving directions to the attorney to draw up a divorce, on account of his wife's supposed infidelity, which he suspects from her frequent absence from home, and the discovery of letters appointing meetings with some unknown person. She, uttering a cry, swoons, and St. Aubin, supposing the lady to be a *chere ami* of the attorney, retires to an adjoining room, and Darcourt, after her restoration, is conducting her to the door, when Madame Darcourt (Mrs. Keeley,) enters, and, in a fit of jealousy, denounces the interview to St. Aubin, who rushes out to challenge Darcourt for his supposed betrayal of him. The third act introduces a very effective scene at a gambling House in the Palais Royale, whither Doligny has repaired, and where maddened by his losses, he stabs the winner of his gold, but contrives to effect his escape to the house of his wife Agnes, when he is shot by St. Aubin, who mistakes him for Darcourt, the attorney. The mystery is then solved, and the curtain falls on the confirmed happiness of St. Aubin and Agnes. The inimitable acting of Wright as the *Hon. Thomas Tomkins,* whose perpetual pirouettings are not even stopped by his spouse's infidelity, afforded a pleasant relief to the more serious portions of the Drama. The highly flattering welcome received by O. Smith on his return to the Adelphi, was fully justified by his admirable performance of a difficult part. Mrs. Yates, Mrs. Keeley, Yates, and Lyon, each evinced the talent they possess in this peculiar walk of the Drama, and this piece may be characterised as one of the most successful

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that the Adelphi stage has produced. It was given out by Yates without a dissentient voice.

After the second piece, *The Old Curiosity Shop*, a *gentleman*, in the stage private-box, who had indulged in "potations pottle deep," so grossly committed himself as to present the pit audience with his superfluity of wine. His expulsion was then insisted upon by the audience, and Yates having come forward, and in vain, requested him to retire, he ordered two servents to bring a ladder on to the stage and fetch him out. The ladder was raised, but, in obedience to the wish of the audience, that method of ejection was dispensed with, and the *gentleman* was suffered to continue a harmless spectator for the remainder of the evening.—The house was crowded.

Fashionable Lounges.

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Dear Mr. Editor.—Just wish to say a word—beg pardon, but will you excuse me—I have to mention that I've arranged so as to rub shoulders with my friends and the fashionable world at one or other of the *Grand Lounges* about town :—

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Friday, drop into *The Florentine Anatomical Museum*, Margaret Street, Regent Street, to admire the splendid Anatomical Figures of Venus and Adonis, modelled from nature, and as large as life.

Messrs. Cocks & Co., 20, Princess Street, Hanover Square, Her Majesty's Music-Sellers, have just published a vast quantity of New Music for Self-Tuition, which cannot fail to become extremely popular; it is impossible to give here a list of the various useful works by the best composers, but recommend all amateurs to send to the above address for a catalogue, which can be obtained *gratis* and postage free.

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Merry Wives of Windsor

Falstaff..Mr BARTLEY, Justice Shallow..MrF.MATTHEWS,
Master Slender..MrC.MATHEWS, MrFord..Mr COOPER,
MrPage...MrDIDDEAR, Fenton..MrW.HARRISON,
Dr Caius..MrJ. BLAND, SirHugh Evans..MrMEADOWS
Host of the "Garter,..MrGRANBY, Robin..Miss MARSHALL,
MrsFord..Mrs NISBETT, Mrs Page..MmeVESTRIS,
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COVENT GARDEN THEATRE.

THIS Theatre was crowded in every part yesterday evening, the performances consisted of *The Merry Wives of Windsor*, and the Pantomime. Mr. Cooper made an apology for Madame Vestris, who was suffering under indisposition and cold, and was unable to sing her share of the music in the Comedy.

HAY-MARKET THEATRE.

LAST night, this Theatre was exceedingly full, to witness Sir E. L. Bulwer's Play of *Money*, the new Farce of *Widow Barnaby*, and *Bob Short.*

Money, The Widow Barnaby, and *Family Jars*, are the performances here this evening.

Braham's Debut at New York—Last evening this distinguished vocalist made his *debut* at the Park Theatre, in the *Seraskier*, in *The Siege of Belgrade.* The songs of Mr. Braham were splendid, and several were encored tumultuously. "My heart with love is beating" was most exquisitely sung; and indeed throughout the execution the pathos and feeling exhibited by Mr. Braham were superb. This *debut* was, in point of talent and execution, one of the most successful we have ever seen in New York. Only one thing, one little thing was wanting—a good house. It is a solemn fact that there were hardly 300 dollars in the house. The pit was not full, the first tier of boxes miserably thin, the second tier beggarly, and the rest of the house utterly empty.—*New York Herald*, Dec. 22.

It is stated that at 35 different Theatres in Italy, at the present time, there are many foreign vocalists, English, French, German, and Spanish, filling the arduous parts of *prime donne*, a circumstance unprecedented.

The Woods.—The Boston Post, speaking of the Woods, and Brough, in *La Sonnambula*, says—Mrs. Wood's opening recitative of "Dearest companions," we have always considered as an unfavorable opening piece for the prima donna. With the exception of the latter part, it did not come up to our anticipations. The air, however, of "While this heart" was most beautiful—we could almost go with the most enthusiastic admirers of the singer, in their verbose descriptions of its beauty. Mr. Wood, in "Take now this ring," though good, was inferior to Wilson in the same passage, Mr. Brough's "As I view now," was very poorly sung, both on Monday and Tuesday evenings. He seems to have lost his spirit and power. His great point in the low note "Ne'er come again," was ineffective, and many of his lowest notes were inaudible.

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Wood's "Still so gently," and his wife's "Ah don't mingle," were as good as ever. They altogether surpass every one else in these songs, and besides, have become so associated with them, that we cannot now relish the efforts of other performers.—These are the most prominent vocal parts of the Opera, but a variety of minor pieces were beautifully executed, both by the vocalists and the orchestra. Wood was very good in his falsetto in the phantom chorus, which, altogether with "Nothing fearing let us enter," were well sung by the choristers. We wish that we could praise the acting as well as the singing, but truth bids us to say that it was wretched. The only good acting on the stage was by Mrs. Wood, Andrews, and Mrs. Smith.

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Dear Mr. Editor, I address you from *Goode's European Cigar Divan & Chess Room*, 39, Ludgate Hill, having just popt in to take a cup of Coffee, whiff a true Havannah, kill an hour over one or two of the Morning and Evening Papers—skim the Magazines—play a game of Chess, and one of Billiards—delightful and elegant place——Just wish to say a word—beg pardon, hope I don't intrude—but will you excuse me—I have to mention, that I've arranged so as to rub shoulders with my friends, and the fashionable world at one or other of the *Grand Lounges* about town.

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DRURY LANE THEATRE.

THE Concerts d'Hiver at this Theatre increase, if possible, in attraction—every night last week the house was crowded by fashionable company, and this evening, the programme is so tastefully selected, we have no doubt the Theatre will be filled to overflowing. On Saturday next, (being the anniversary of King Charles's Martyrdom,) there will be a grand performance of Sacred Music selected from *The Messiah, &c.* and on Monday, February 15th, a grand Bal Paré et Masqué will be given on a scale of great magnificence.

ENGLISH OPERA HOUSE.

A grand Musical Entertainment will take place to-morrow for the last night of the "Soirées Musicales," for the Benefit of Monsieur Laurent. On this occasion all the talented performers of this establishment will appear, assisted by several artists. We hear that the project of an English Opera is at last to be realized at this Theatre, and that we are to witness its establishment in a manner that has never been attempted in this country. A new grand Opera by Balfe, which it is said is his *chef d'œuvre,* is to be the opening piece, Madame Balfe, Messrs. Wilson, H. Phillips, and Stretton playing the principal parts. This powerful cast, with a magnificent band and chorus, conducted by the maestro in person, will form a musical treat, as delightful as we are sure it will prove attractive. A considerable sum has already been subscribed by many members of the fashionable world, and we are happy to say is still rapidly going on. Barnett's new Opera is named as the second novelty under all these favorable and attractive circumstances. We hope to see the English Opera House regain its former prosperity.

New National Opera House, New York.—Mr. Buckstone took his Benefit on Thursday evening. The house was as well filled, we thought, as on the first night of *Don Giovanni*—a result upon which we congratulate this most unassuming, but most droll, and quaint, and comical of comedians. He plays again to-night for the Benefit of the doorkeepers and officers of the house. This is their first appeal to the liberality of the public; let gentlemen bear in mind how much their comfort in attending the Theatre depends upon these individuals, and recompense the faithful and the courteous among them. By some accident an article of some length which we had prepared in regard to Mr. Buckstone's engagement,

E. & J. Thomas, Printers, Exeter Street, Strand.

was lost between our office and the printers'—the thanks of the reader are due to our devil for his mercy. We must, however, try too recal his speech on his Benefit night. He was called out after the Farce of *The Christening* and came on with the child—the charming creature—still in his arms; he then addressed the house, something in this wise:—"Ladies and Gentlemen:—I thank you for this crowded attendance upon the night of my Benefit. It is to late an hour for me to inflict a long speech upon you, and I know you will excuse me when you observe that I have not yet put my little child to bed—especially when I assure you that *its anxious mother dosen't know it's out.*" Mr. Buckstone was allowed to retire.—*New Yark Spirit of the Times*, Dec. 19.

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Bottom ..... (the Weaver) ..... Mr HARLEY,
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COVENT GARDEN THEATRE.

In addition to Jerrold's *White Milliner*, Madame Vestris has another novelty in preparation; it is a five act Comedy, by that clever dramatist, R. Peake, and report speaks in the highest terms of the talent with which it has been put together; it is, we believe, entitled *Court and City. A Midsummer Night's Dream,* and the Pantomime were repeated last night.

DRURY LANE THEATRE.

These delightful Concerts have gained a permanent hold on public estimation, and are likely to afford for some time to come increased facilities to the amateur of this country to foster and promote the rapidly extending taste for music. Among the novelties of last evening was Constantius Festa's delicious Madrigal, "Down in a flow'ry vale," (written and composed in 1541,) and its performance by the magnificent chorus of eighty, roused the audience to such a pitch of *furore* that it was encored vociferously, and even demanded a third time. This delightful *morceau,* hitherto only familiar to the frequenters of the concert room, was given with a precision, power, and sweetness, heightened in their effect by the clear annunciation of the beautiful quaint old words of the Madrigal. We regretted much that we were not indulged with another Madrigal, but feel confident that this kind of music will form a most attractive feature in the succeeding Concerts. Solos were performed by Herr Frisch, Koenig, Baumann, Barret, Dantonet, De Loffre, and Mons. Jullien, the latter of whom was extremely well received on coming down to play his Piccolo Obligato, in imitation of the Nightingale; it was a highly finished effort of a man of genius, until hearing whom we were quite unaware of the capabilities or powers of the instrument.—The house was crowded in every part.

HAYMARKET THEATRE.

It is stated that the lessee of this popular Theatre has entered into an agreement for a renewal of the lease for the term of five or seven years. The new Comedy of *Money,* (played for the 40th time,) *Widow Barnaby,* and *Bob Short,* were the entertainments here yesterday evening, and attracted a fashionable audience, This evening the two first pieces will be repeated followed by *Fish Out of Water.*

The Olympic Theatre, it has been reported during the last few days, has been taken by Rayner, who proposes to throw open the doors to the public on Monday, the 8th of the ensuing month. The rumour goes so far as to say that Mr. and Mrs. Grattan, among others, are already engaged.

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The Haymarket has sustained a considerable loss in the secession of Mr. Walter Lacy, beyond dispute the best actor of light Comedy now upon the London boards. The cause of this proceeding we have heard, but as the public can have nothing to do with it, we forbear to enter upon it. His loss cannot be easily, if at all, supplied.—*Observer.*

We understand that a subscription has been commenced among the performers at the Haymarket Theatre, for the purpose of presenting Mr. T. Duncombe, the member for Finsbury, some testimonial of their gratitude for his exertions in behalf of the profession, particularly as regards the removal of the restrictions on Lent nights, and the 30th of January, the anniversary of King Charles's Martyrdom.

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Master Slender..MrC.MATHEWS, MrFord..Mr COOPER,
MrPage...MrDIDDEAR, Fenton..MrW.HARRISON,
Dr Caius..MrJ. BLAND, SirHugh Evans..MrMEADOWS
Host of the "Garter,..MrGRANBY, Robin..Miss MARSHALL,
MrsFord..Mrs NISBETT, Mrs Page..MmeVESTRIS,
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Down in a flow'ry vale, all on a summer morning,
Phillis I spied, fair Nature's self adorning;
Swiftly on wings of love I flew to meet her:
Coldly she welcomed me when I did greet her.
I warbled thus my ditty,
O! Shepherdess have pity,
And hear a faithful lover,
His passion true discover;
Ah! why art thou to me so cruel!
Then straight replied my jewel,
If gold thou hast, fond youth, 'twill speed thy suing;
But if thy purse be empty, come not to me a wooing.

Soon as I careless strayed, fond youth with eyes averted,
Phillis I met, by all the swains deserted.
Swift she (tho' late so coy,) then flew to meet me,
My back I turn'd all deaf to her entreaty:
She warbled forth her ditty,
Oh! Shepherd now have pity:
And to your faithful lover,
Your passion true discover;
Then did I cold and haughty view her,
And thus replied unto her:
The love that's won by gold will prove undoing,
So since my purse is empty, I'll go no more a wooing.

Mr. Charles Kemble.—We understand that the health of Mr. Kemble does not continue to create so much uneasiness in the minds of his immediate relations, and his multitudinous admirers, as it did some two months since. The successful operation by Mr. Liston, the surgeon, was followed by symptoms of renewed health, which argues favorably of an ultimate cure. Meanwhile Mrs. Butler, his daughter, has scarcely left his room since her arrival from America.

Bath Theatre.—Charles Kean is the attraction at this house. He has been going the round of his favorite characters to good houses. *The Merchant of Venice,* on Monday, says a Bath paper, was played to a very good house, notwithstanding the powerful attraction at the Rooms. His performance of the jew was much applauded. Mr. Glover played *Antonio* with much judgment. The flattering coxcomb and thoughtless chatterbox, *Gratiano,* was

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well supported by Mr. Stirling, in bye-play as well as in active *role*.

Liver Theatre.—The engagement of Mrs. Waylett has been renewed. Tilbury is also still playing here. We understand that Mr. Raymond, of this house, is likely to become the lessee of the new Theatre in Glasgow.

Amphitheatre, Liverpool.—Last week a new piece, abounding in scenic effect, and exciting incidents, entitled *The War in Syria*, has been produced and played to crowded houses. W. J. Hammond, and Miss Daly, are still as great favorites as ever. They appeared during the past week with great success as *Scrapeall* and *Molly Ginger*, in the Drama of *Amazement; or Lover's Stratagems.*

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"The Play's the thing."—Ask for *Thomas's Observer.*

COVENT GARDEN THEATRE.

A Midsummer Night's Dream, and the Pantomime, were repeated last night. On Tuesday next there will be a change of performance here, the pieces to consist of *The Spanish Curate, Brother Ben*, and the Pantomime, the evening's receipts being for the Benefit of the Western Jewish Charities.

HAYMARKET THEATRE.

THIS Theatre was fashionably filled last evening, and Bulwer's new Comedy of *Money* was received with as much applause as on the first night of its representation. *The Ladies' Club*, and *Family Jars*, were the other entertainments. The following were among the fashionables who attended this Theatre during the past week; Earl of Pembroke, Count d'Orsay, Lord Maryborough, Lord Augustus Fitzclarence, Lord Chesterfield, Countess of Essex, Lady Burghersh, Countess of Blessington, Lord Gardner, Prince Esterhazy, Mr. Bernal, M. P. Lady Capel, Lord Lichfield, Col. and Mrs. Maberly, Lord Willoughby, &c. This evening, after *Money*, Mr. Poole's Farce of *A Nabob for an Hour* will be revived, and played for the first time here, principal characters by Messrs. J. Webster, Strickland, David Rees, Miss Charles, and Mrs. F. Mathews.. *Tom Noddy's Secret* will conclude.

Theatre de l'Opera Comique, Paris.—Guitarero, a Comic Opera, in Three Acts, libretto by Scribe, music by Halevy.—A famous epoch in the history of Portugal has been chosen as the subject for the new Opera by Scribe and Halevy, viz. the famous conspiracy formed at Lisbon, in 1640, to eject the Spaniards, then masters of the country, and re-establish a Portuguise Prince on the throne. The hero of the piece is, as the title indicates, a poor devil, whose only fortune consists in a guitar; this young gentleman sings and plays in the streets of Santarem. Generally speaking, open air minstrels collect but a few pence, the guitarist of Santarem is more lucky, he receives purses full of gold, the hand of a noble heiress, with an immense fortune, and the title of Count. José Ricardo, the hero, is in love with one of the most illustrious ladies of the city, and hopeless of success, he makes up his mind to drown himself, proceeding towards the river for this purpose he meets a man shrouded in a cloak, who enters into conversation with him, and the result of the dialogue is the determination of Josè to keep clear of the water. It appears that he of the cloak is a very rich Spanish Lord, Don Alvaz, who having been rejected by the beautiful Zarah, has resolved to avenge his defeated suit by marrying the lady to a street minstrel.

José is selected as the man to aid the stratagems of Alvaz, and it may readily be supposed that the former is very eager for the

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success of the plot when he finds that the lady he is to make love to is the very one he has been on the point of committing suicide for. The guitarist is introduced to the family of Zarah as a young Spanish Lord just arrived from the Indies—he is accepted as a husband—the marriage takes place, and Alvaz triumphs. In the third act José Ricardo materially assists in the revolt at Santarem, and after much intrigue, stratagem, and service, he is rewarded with the title of Count, and is reconciled to his wife's family. M. Helévy is entitled to the warmest praise for the science and skill he has evinced in the composition of the music. A young and beautiful singer named Capedeville made her *debut* as *Zarah* with flattering success. Roger, in the *role* of the *guitarero* gained great applause.

Fashionable Lounges.

To the Editor of The Theatrical Observer.

Dear Mr. Editor, I address you from *Goode's European CigarDivan & Chess Room*, 39, Ludgate Hill, having just popt in to take a cup of Coffee, whiff a true Havannah, kill an hour over one or two of the Morning and Evening Papers—skim the Magazines—play a game of Chess, and one of Billiards—delightful and elegant place——Just wish to mention, that I've arranged so as to rub shoulders with my friends, and the fashionable world at one or other of the *Grand Lounges* about town.

Monday, stroll to Madame Tussaud's elegant Exhibition, Golden Corinthian Saloon, Baker Street, Portman Square.—Just added to her unrivalled collection full length figures of Mehemet Ali, and Lord Palmerston; also splendid figures of Her Majesty the Queen, Prince Albert in his military costume, the group of John Knox reproving Mary Queen of Scots, consisting of Mary, Elizabeth, Henry VIII, Luther, Calvin, and Knox, in magnificent costumes.

On Tuesday, pay a visit to the Somerset Gallery, 151, Strand, next door to Somerset House, to see a most wonderful exhibition, *The Industrious Fleas*. They dance, ride, drive a four-in-hand, fight, and in fact do everything in first rate style, exciting the admiration of all present. By the bye, this is Signor Bertolotto's exhibition, that he has been exhibiting for the last eight years.

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On Saturday, I examine *Miss Linwood's* curious Needle Work, Leicester Square—just added other beautiful specimens of her art.—But I intrude—beg pardon—Your's. &c.—PAUL PRY.

Theatre Royal, Covent Garden.

This Evening, Shakspere's

MIDSUMMER Night's Dream.

Theseus, Duke of Athens, Mr COOPER,
Egeus....(Father to Hermia) .... Mr DIDDEAR,
Lysander, (in love with) Mr J. VINING,
Demetrius, (Hermia,) Mr BRINDAL,
Quince (the Carpenter) Mr BARTLEY,
Bottom ..... (the Weaver) ..... Mr HARLEY,
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HAYMARKET THEATRE.

YESTERDAY evening the Comedy of *Money* was succeeded by Poole's Farce of *A Nabob for an Hour,* which was revived, after laying dormant several years. Its resuscitation was judicious—its success unequivocal. The plot is broad and extravagant, but is skilfully and humorously worked up. Mr. Frampton is in love with Miss Leslie, but as the young lady is poor though proud, she refuses the offer of her wealthy admirer, who therefore resorts to two expedients to alter her determination, the first of which is to cause his father's late coachman to personate her rich uncle from India. This stratagem fails inconsequence of the nephew of the supposed uncle, (which said nephew is a post boy,) recognizing him ; just at this critical moment, another device is hit upon, viz. for the lover to represent himself as reduced to beggary by the failure of his agent. This at first turns out equally unsuccessful, but she in consideration of the distinterested and devoted attachment of her lover, bestows upon him her hand. The dialogue of this Farce is sparkling and pleasant, and the acting admirable. The lovers were Miss Charles and Mr. J. Webster, and the assumed Nabob, and his nephew, the Postboy, were excellently sustained by Strickland and Rees, whose acting was above all praise, keeping the audience in a continued roar. Rees' description of his driving a member of the "Society for the prevention of cruelty to animals," to a meeting of the members, where he pathetically expiates upon cruelty to the brute creation, after ordering the driver to "lay it in" to the horses, to make them go at the rate of 11 miles in 44 minutes, told amazingly. This part was written for Liston. *Tom Noddy's Secret* concluded.—The house was crowded.

ENGLISH OPERA HOUSE.

THIS Theatre has been well attended during the week, and will continue open to-night and to-morrow evening, when the Soirées Musicales will positively be brought to a conclusion. Messrs. Frazer, Giubilei, and Mrs. Grattan, exert themselves in a most praiseworthy manner, introducing some very delightful ballads, and their efforts are ably seconded by the splendid band of fifty instrumental performers.

VICTORIA.—Haines's well written Drama, in three acts, called *The Yew Tree,* followed by the Pantomime, drew a numerous audience to this Theatre, last night. The Pantomime, though we recognized an old trick or two, (such as grinding a pig, which is converted into sausages and scrubing brushes,) is full of fun, and above the average run of this season's harlequinades. Mrs. Honey commences her engagement next Monday.

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That favorite actor, and prince of good fellows, George Wild, has announced his Benefit to take place on Monday, Feb. the 1st. at the Prince's Theatre; he has obtained the aid of a host of talented actors and actresses, and we understand several amateurs of distinction will make their appearance on this occasion. The entertainments are to consist of R. B. Peake's laughable Farce of *The Haunted Inn*, Charles Sloman's Improvisazione, the Burletta of *Perfection*, (in which Walter Lacy is to play *Charles Paragon*, and Miss Jane Mordaunt, *Kate O'Brien*,) Mr. Nightingale's Imitations, a Petite Divertisement, and the popular Drama of *Gwynneth Vaughan*. We heartily wish the worthy *bénéficier* a bumper.

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Master Slender..MrC.MATHEWS, MrFord..Mr COOPER,
MrPage...MrDIDDEAR, Fenton..MrW.HARRISON,
Dr Caius..MrJ. BLAND, SirHugh Evans..MrMEADOWS
Host of the "Garter,..MrGRANBY, Robin..Miss MARSHALL,
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THIS Theatre was last evening crowded to witness a repetition of *The Merry Wives of Windsor*, and the Pantomime.

DRURY LANE THEATRE.

THE performance of the Concert d'Hiver, at this Theatre, was considerably interrupted, on Thursday evening, by the audience expressing in no measured terms their disapprobation at the presence of the Earl of Cardigan, his lordship, however, remained till the end of the Concert. This evening the programme consists of Selections from *The Messiah, The Creation,* and *Israel in Egypt.*

HAYMARKET THEATRE.

Money, The Ladies' Club, and *A Nabob for an Hour,* were the entertainments here yesterday evening, and drew a very full house. To-night the same pieces will be repeated. On Thursday next a new Farce by Mark Lemon, entitled "*The Good for Nothing,*" in which Wrench and David Rees have parts, will be produced here. A new piece, in three acts, entitled *Masquerading! or, a Night's Adventure,* and other novelties, are in preparation.

HER MAJESTY'S THEATRE.

A variety of reports have been circulated by some of our contemporaries, who pretend to "early and exclusive" information with respect to Mr. Laporte's arrangements for the ensuing Operatic season at the above Theatre. Many names have been mentioned as among the *debutantes,* and several of our former artistes, both male and female, have been freely, perhaps too freely, spoken of as not likely to form part of the operatic corps now in formation. Without pretending to the same "exclusive" authority as the journals alluded to, we feel assured of the accuracy of the information we have gained, which, although of a negative character, we are confident will prove to be correct. In the first place then, we believe, that the house will not be opened for a month or six weeks later this year than the usual period of commencing the season. As regards the new engagements or non-engagements, nothing is positively known here. Mr. Laporte is still on the continent, and will not return to London before the 15th or 20th of next month. All that deserves to be noticed amongst the *on dits,* is that Madlle. Frezzolina is likely to make her first appearance before a British audience as a *prima donna.* As regards Miss A. Kemble, it is expected she will arrive in London at Easter, when her engagement at the San Carlo at Naples terminates; whether she will make her *début* on these boards depends we are told on the state of health of her much respected father. Rubini, who has acquired an ample fortune, retires, we hear, definitively from the stage, of which he has been an ornament for so many years.—*Sunday Times.*

E. & J. Thomas, Printers, Exeter Street, Strand.

Mrs. Fitzwilliam.—Chesnut Street Theatre.—Out of Place, the new Comedy, was received on Monday night with the most unbounded delight; we never beheld an audience more completely carried away by the mirth moving merriment of the scene. It is really one of the richest and raciest comedies which this charming actress has ever presented to us. The situations are funny beyond description, the incidents ludicrous, and the dialogue full of pith, point, and humour. The music is characteristic, and was given with that exquisite taste and skill for which this lady is so famous, while the Cracovienne, or la Ellsler, was—but we wont attempt to describe that, it must be seen to be fully enjoyed.—*American Paper.*

Fashionable Lounges.

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This Evening, (being the Anniversary of King Charles' Martyrdom,) a

GRAND SACRED PERFORMANCE.

170 PERFORMERS!!

PART I.

A Selection from Handel's

MESSIAH.

Overture.

'Comfort ye my people,' performed on the Cornet a Pistons, Herr KOENIG.

Chorus, 'And the Glory of the Lord.'

Solo and Chorus, 'Oh thou that tellest,' performed by M. BABRETT on the Corno Inglese.

Grand Chorus .... 'For unto us a Child is born.'

Air, 'He was despised,' performed on the Bassoon, by Mons. Baumann.

Grand Chorus, 'Hallelujah.'

PART II.

A Selection from Haydn's

CREATION

Introduction (Chaos).

Air,—'With Verdure Clad,' performed on the Clarinett, by Mr LAZARUS.

Chorus ..... 'The Heavens are telling.'

Trio for Two Violoncelli and Double Bass, performed by Mons. PILET, Mr HANCOCK, and Mr HOWELL.—Corelli.

Grand Double Chorus.. 'He gave them Hailstones,'

FROM

Israel in Egypt

Trio and Chorus, 'Sound the Loud Timbrel,'

The Solo Parts performed by two Cornets and Trombone, by Herr KOENIG, Mr KEATLEY, and M. DANTONET.

GRAND CHORUS, 'Let the Celestial Concerts all unite,' (Sampson) Handel.

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COVENT GARDEN THEATRE.

On Saturday evening this Theatre was crowded; *A Midsummer Night's Dream,* and the Pantomime, were the performances. A Comedy, in five acts, by Mr. Lee Moreton, has been accepted by Madame Vestris, and is to be read in the green-room for the first time on Tuesday.

DRURY LANE THEATRE.

The novel experiment, tried at this Theatre, on Saturday night, of a strictly sacred selection of music, being performed exclusively by instrumentalists, with the exception only of the choruses, was eminently successful. The enthusiasm of the audience was exemplified by the encore of five pieces of music. The performance included judicious selections from *The Messiah, The Creation,* and *Israel in Egypt,* the vocal solos being distributed among the different instruments with remarkable judgment and taste. Thus Braham's celebrated Recit. and Air, 'Comfort ye my people,' was performed by Koenig, on the Cornet. 'He was despised, by Baumann on the bassoon. 'With verdure clad,' by Lazarus, on the Clarinet; and the Trio of 'Sound the loud Timbrel,' by Koenig, Keathley, and Dantonet, on two cornets and the trombone. These pieces were all repeated, and the bare mention of the names of the solo players renders it almost unnecessary to say that the applause bestowed upon them was richly merited, but the devotional feeling and pure taste displayed by Baumann and Lazarus, shewed how fully they entered into the spirit of those sublime compositions. Koenig's wonderful mastery of his instrument, however, led him into a redundency of embellishment in the encore of 'Sound the loud Timbrel,' which, though it provoked a call for its third performance, was, notwithstanding, out of character in sacred music, and caused "the judicious to grieve." The choruses went magnificently, more especially the Hallelujah chorus, on the commencement of which the entire audience rose and remained uncovered—it was vehemently encored. The gem of the evening, however, was Corelli's trio for two violoncellos and double bass, by Pilet, Hancock, and Howell; its reception was alike rapturous by both audience and orchestra. A repetition of this sacred selection once a week would, we are confident, be attended with great success. We are curious to know what effect these cheap and intellectual entertainments will have on the half-guinea concerts annually given in this metropolis.

HAYMARKET THEATRE.

This popular place of amusement was well filled by a fashionable audience on Saturday night, who appeared well satisfied with the entertainments provided, which consisted of *Money, The Ladies' Club,* and *A Nabob for an Hour. Nina Sforza* is the title of a

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Tragedy which is shortly to be brought out here, and in which Macready Helen Faucit, and Wallack have parts. It was published about six months since, and the reviewers at the time spoke of it in highly eulogistic terms. The author is Mr Zouch Troughton, a barrister.

Mrs. Warner, who for many years was a favorite on the Dublin boards as Miss Huddart, was rapturously received by her Hibernian friends on her recent re-appearance among them.

American Singing.—"The Old Water Mill," by Russell, is published by Prentiss. When it is properly sung you can hear the water fall and the mill move.—*Boston Post.*

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Concerts d'Hiver.

170 PERFORMERS.

Grand Chorus of Eighty Performers

35 FEMALE VOICES, 45 MALE VOICES,

Conductor, Mons. JULLIEN.

PROGRAMME.

PART I.

Overture..Midsummer Nights'Dream..Mendelshon

Polichinel .. Quadrille, ... Musard

Valses .. Aurora .. .. Labitzky

Grand Air from GUILLAUME TELL, .. Rossini
Trombone Alto, Cornet a Pistons, Herr KOENIG,

Quadrille de Chasse .. La Saint Hubert, .. Jullien

MADRIGAL. .... "When all alone,"
(1580) G. CONVERSO.

"When all alone my pretty Love was playing,
And I saw Phœbus stand at a gaze,
Alas! I fear'd there would be some betraying."

New Tarentella .. Chromatique .. Jullien.

New Quadrille .. **Les Huguenots** .. Jullien

PART II.

Grand Selection from the Opera of **FIDELIO.**
PERFORMED BY
One Hundred and Seventy Performers;
CHORUS EIGHTY, BAND NINETY.

Solo .. Violoncello .. Mons. PILET.

Quadrille .. Le Corsair Noir .. Jullien
WITH CHORUS.

New Overture .... CARLINE .... A. Thomas

L'Angleterre, .. New Quadrille, M.S. .. Musard

Galop Militaire ..... Trumpet Solo,
Herr MULLER. .... .. Muller

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LAST night *A Midsummer Night's Dream*, and the Pantomime, were performed at this house. This evening, *The Spanish Curate* will be represented for the Benefit of a Jewish charity. The *on dits* respecting the novelties in preparation here are various and many—the general report is that Jerrold's new petite Comedy, *The White Milliner*, will be the next attraction offered, but we believe nothing is at present decided by the present management. The pieces which were played last evening have proved so highly attractive and profitable that it has not been worth while to present anything further, thereby incurring an unnecessary expence. Sheridan Knowles, it is given out, has finished a Comedy for Mad. Vestris, and Peake's *Court and City* is quite ready for the stage, the latter piece is an ingenious dove-tailing of two Comedies by Steele and Mrs. Francis Sheridan.

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LAST night *Money, The Ladies' Club*, and *A Nabob for an Hour*, drew an excellent house. A host of novelties are preparing b sides those underlined for immediate production.

ADELPHI.—Among the distinguished visitors who have lately attended this Theatre to witness *Agnes St. Aubin*, and the other attractive entertainments, are Prince Esterhazy, Countess of Charleville, Marquis and Marchioness of Douro, Earl and Countess of Chesterfield, Count d'Orsay, Lords Adolphus Fitzclarence, Segrave, Litchfield, Countess of Blessington, &c. &c. Peake's ludicrous Farce of *H. B.* was resumed last night as a change in the entertainments.

Mrs. Honey makes her appearance at this Theatre in a new Operatic piece on the 8th of this month.

Handel's Birth Day.—We have heard it stated that Mr. Eliason, at Drury Lane, has a grand project on foot, for the celebration of Handel's birth day. He was born on the 24th of February 1684, and unluckily, this year, Ash-Wednesday falls on the anniversary. Although the public authorities have relaxed with regard to performances on Wednesdays and Fridays in Lent, we doubt whether they would give way as regards Ash-Wednesday. We think they ought, but we are pretty sure that they will not, we can see no reason why Mr. Eliason should not keep his new "commemoration" either on the day before or the day after the 24th of February. The grand commemoration was held in Westminster Abbey in 1784, and as nothing but the sacred compositions of Handel would be presented this year, we can see no reason why it

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should be looked upon as a desecration. We think the project an admirable one, even though the 24 h of February be a forbidden day, and we hope Mr. Elliason will persevere in it.

Miss Romer has been singing in Liverpool. She opens in Dublin next week, with Templeton and Phillips, at the Theatre Royal.

Miss Delcy and Mr. Wilson are engaged to perform for six nights at the Manchester Theatre, commencing next week.

Madame Pasta left St. Petersburgh for Moscow on the 9th of this month, having unfortunately been unable to obtain an engagement in the former city. The Concerts given by Bochsa and his *chere amie* were greatly attractive, and of course profitable.

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For the Benefit of The Western Jewish Charities !

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Spanish Curate.

Don Henrique..Mr COOPER, Don Juan...Mr ANDERSON,
Leandro Mr C. MATHEWS, Lopez, (the Curate) Mr W. FARREN,
Bartolus, (a Lawyer) Mr BARTLEY, Diego, (a Sexton) Mr KEELEY
Milanes, Mr HEMMING, Ascanio, Miss COOPER,
Violante.....Mrs BROUGHAM, Jacintha.....Mrs W. WEST,
Amarant..(Ward of Bartolus)..Madame VESTRIS.

After which, (11th Time) a New Farce, called

Brother Ben.

Commodore Cutlass, Mr BARTLEY,
Benjamin Bowles ..... Mr C. MATHEWS,
Mr Snuffleton, Mr HARLEY,
Mrs Cutlass .... Mrs BROUGHAM,
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COVENT GARDEN THEATRE.

YESTERDAY evening, the performances, which were for a Jewish charity, consisted of *The Spanish Curate, Brother Ben,* and the Pantomime. The new Comedy of *The White Milliner* will be produced for the first time on Tuesday next; it is in two acts, and the principal characters will be supported by Messrs. C. Mathews, W. Farren, Keeley, J. Vining, F. Matthews, and W. H. Payne; Madame Vestris, Miss Cooper, Mrs.C.Jones, Mrs. Humby, Mrs. Emden, Miss Goward, and Miss Fitzjames.

HAYMARKET THEATRE.

Money, The Ladies' Club, and *A Nabob for an Hour,* were again repeated here last night.

QUEEN'S.—The Drama of *Old Booty; or, the Spectre of the Volcano!* is one of the most magnificent pieces produced during the enterprizing career of Mr. James; it merits all the eulogium we can bestow upon it, and will no doubt be as great a source of profit to the treasury of the Theatre as it is of delight to the Theatre's patrons. The house was completely crammed last night to witness the second performance of this interesting piece, which (so say the bills of the Tottenham Street,) is taken from a remarkable case tried in the Court of King's Bench in the year 1687, an action brought by a Mrs. Booty against one Captain Barnaby, to recover damages for the scandal of the defendent's assertion that he had seen her deceased husband driven into the infernal regions. The gallant Captain *proved* to the satisfaction of both judge and jury that he had spoken no more than the truth, for he brought forward no less than thirty witnesses who swore that they had seen "Old Booty" chased by the devil upon Stromboli! These are novel materials it must be confessed for the ground work of a Drama, but we can assure our readers that a very excellent piece has been wrought from them. *Old Booty,* a baker by trade, is acted by Mr. Moss; *Darkey Dodge,* (an admirable character,) a flash youth, is performed by Mr. J. Parry to the life, and Manders as *Kit Crumpet, Booty's* foreman, is very comic. The other principal characters fall to the lot of Messrs. Deering, Reeves, Renaud, and Mrs. J. Parry. The latter plays *Booty's* wife with much applause. The piece does every credit to the liberal management, and the new scenery from the pencil of Mr. James, is beyond praise. A view on the banks of the Thames is deliciously painted, and Ranelagh in the olden time, Millbank at sunrise, and View of Stromboli, are fine specimens of the scenic art. The Pantomime is still very attractive.

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VICTORIA.—The vocalist, Mrs. Honey, has been added to the other attractions at this Theatre which is nightly crowded to suffocation.

STRAND THEATRE.—Mr. Jacobs, the Ventriloquist, will open this Theatre on Monday next with a variety of amusing entertainments.

Theatre Royal, Edinburgh.—Griselda; or, The Peasant's Daughter, a new Play translated from the German by Sir Ralph Anstruther, has been produced here with considerable success. *Jack Sheppard*, and *Nicholas Nickleby*, are also being acted to good houses.

Fashionable Lounges.

To the Editor of The Theatrical Observer.

DEAR MR. EDITOR, I address you from *Goode's European Cigar Divan & Chess Room*, 39, Ludgate Hill, having just popt in to take a cup of Coffee, whiff a true Havannah, kill an hour over one or two of the Morning and Evening Papers—skim the Magazines—play a game of Chess, and one of Billiards—delightful and elegant place——Just wish to mention, that I've arranged so as to rub shoulders with my friends, and the fashionable world at one or other of the *Grand Lounges* about town.

Monday, stroll to Madame TUSSAUD's elegant Exhibition, Golden Corinthian Saloon, Baker Street, Portman Square.—Just added to her unrivalled collection full length figures of Mehemet Ali, and Lord Palmerston; also splendid figures of Her Majesty the Queen, Prince Albert in his military costume, the group of John Knox reproving Mary Queen of Scots, consisting of Mary, Elizabeth, Henry VIII. Luther, Calvin, and Knox, in magnificent costumes.

On Tuesday, pay a visit to the Somerset Gallery, 151, Strand, next door to Somerset House, to see a most wonderful exhibition, *The Industrious Fleas*. They dance, ride, drive a four-in-hand, fight, and in fact do everything in first rate style, exciting the admiration of all present. By the bye, this is Signor Bertolotto's exhibition, that he has been exhibiting for the last eight years.

Afterwards called at Emmett's, 27, Holborn Hill, to view his Novel Pen Maker, by which any one can make a superior Pen in less than one minute—also his improved Needle Threader, to enable Ladies, whose sight is impaired to thread their needles with the greatest ease—a most ingenious contrivance.

Pop into *Jefferys and Nelson's*, 21, Soho Square, for the New Music of "Merrily goes the Mill," and "I Love Thee to the Last." Two beautiful songs sung by Mr. Frazer at the English Opera House, and are rapturously encored every evening!—took a couple of copies home to Mrs. P.—quite delighted.

On Wednesday go to the Cosmorama Rooms, 209, Regent Street, to view the new and beautiful views now exhibiting here; they are of the most interesting description, and deserve the patronage they receive.

In my way from the Theatre, drop into the *Harmonic Meeting*, held at EVANS's Grand Hotel, King Street, Covent Garden,—quite delighted with the excellence of the singing, commences every evening at ten o'clock. When Mrs. P. is out of town, stay a week, and only pay a guinea for bed and breakfast. I'm always to be found on Saturday, at half-past five, at the Convivial Dinner held here.

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A Midsummer Night's Dream, and the Pantomime, were the attractive performances here, last night.

HAYMARKET THEATRE.

MR. WALLACK will make his first appearance, (since his return from Dublin,) on Monday next, in his original character of *Martin Heywood,* in *The Rent Day.* Mr. H. Wallack will also appear in his original character of *Silver Jack.* The entertainments at this Theatre, yesterday evening, were *Money, The Ladies' Club,* and *A Nabob for an Hour.* To-night, a new Farce, called *The Good for Nothing,* will be acted for the first time.

ENGLISH OPERA HOUSE.—This Theatre will be opened by Balfe early in March, with, we believe, a new Opera of his own; the performers engaged, or rather, who join in the speculation, are Messrs. Wilson, Barker, H. Phillips, Stretton. (and perhaps Morley,) Madame Balfe, (and, perhaps, Miss Edwards), with others.

We are happy to hear that Mr. Charles Kemble's health is nearly re-established. He is now residing with his daughter, Mrs. Butler, and daily drives out.

There has been a rumour prevalent in the musical circles, that Miss Adelaide Kemble was about entering into a matrimonial engagement with Signor Cartagenova, the Italian vocalist, who has obtained deserved celebrity as a bass singer, both in his native country and in this. We have reason to believe there is no other foundation for the report than their having performed together at the same Theatre in Italy.

Haydn.—We have already noticed the intention of the Choral Society to celebrate with more than usual honours the anniversary of the natal day of this truly "great" composer, which occurs in March. We say "great" composer, because it is a fact which has only just transpired, that in the course of Haydn's long and industrious life, he composed upwards of *eight hundred* pieces great and small. From a document recently found in the hand-writing of the deceased, his elaborate works appear to consist of 118 symphonies, 163 pieces for barytone voices, 50 divertisements for various instruments, 13 concertos, 19 masses, 4 offertories, 1 Te Deum, 1 Stabat Major, 6 motives and church choruses, 83 quartettes for two violins, alto and bass, 44 sonatas for the piano, with or without accompaniments, 4 concertos for the organ and clavecin, 12 divertisements, fantasias, caprices, &c. for the piano, 4 grand oratorios, 13 cantatas for 3 and 4 voices, 8 German Operas, 14 Italian ditto, 42 German ditto, some Italian vocal duets, 39 canons for several

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choruses, 32 dances and minuets for the orchestra, 24 English songs and ballads, 366 Scotch songs arranged with accompaniment for orchestra or piano, a separate overture for Covent-garden Theatre, and several little compositions of various descriptions.—*Sunday Times.*

A "Frozen-out" Dramatic Company.—During the late severe frost, the Theatre, at Geneva, was obliged to be closed, in consequence of the whole *dramatis personæ* being afflicted with violent colds, caused, it is said, by a regulation of the civic authorities, forbidding any fire whatever inside a Theatre, as a caution against conflagration, so the poor performers, through guarding against fire to the Theatre, are liable to be frozen to death. *Extremes meet.*

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DRURY LANE THEATRE.

THE Concerts d'Hiver, at this Theatre, have been extremely well attended, during the week. To-morrow evening the same sacred pieces of music as were played here on Saturday last will be repeated.

HAYMARKET THEATRE.

LAST night, after the Comedy of *Money,* a new Farce, in one act, by Mr. Mark Lemon, called *The Good for Nothing,* was produced at this Theatre, but was not so successful as from its title might have been anticipated. It is devoid of plot, and unrelieved by smart writing, two essentials for a broad Farce. Bill Pybus, the good-for-nothing, whose proverbial scape-grace character gains him the credit of his own and other misdeeds, was well acted by Wrench, as was also a lawyer's clerk, by David Rees, but notwithstanding, the curtain fell amid mingled applause and disapprobation, and the piece was not given out for repetition. A tale which appeared in *Bentley's Miscellany* some time since, by Mr. Mayhew, with the same title, is much better adapted for the stage, and if dramatized its success would be secure. *A Nabob for an Hour* was the last piece. This evening, the entertainments will consist of *Money, The Ladies' Club,* and Poole's Farce of *A Nabob for an Hour.*

The masked ball, which Mr. Elisson has announced at Drury Lane Theatre, for the 15th inst, will be conducted on the same plan as those given in Paris. Musard, we believe, gives a series of them at the Royal Academy of Music, in Paris, during the season, which are attended by royalty and most of the *beau monde* in that city.

Some time since a Spanish actress of a Theatre at Bordeaux, Mdlle. Inez Gonzales, stabbed one of the actors in the arm in a moment of passion. For this she was tried by the Court of Assizes of that place a few days since. It appeared that she had received a gross insult from the actor in the presence of ten or a dozen others, none of whom had the manliness to take her part, and, being greatly provoked, she drew a poinard and inflicted the wound. The public prosecutor did not press for a conviction, and she was accordingly sentenced to a week's imprisonment, 100f. fine, and the costs of the proceedings.

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Suiting the Acting to the Pay.—At Crow-street, there was a little actor of the name of Hamilton. Barry one morning remarked to him, "Hamilton, you might have done your part (Drawcansir, in the Duke of Buckingham's Rehearsal), with a little more spirit last night," he replied—"To be sure I might and could: but with my salary of forty shillings per week, do you think I ought to act with a bit more spirit, or a bit better? Your Woodward there has a matter of a thousand a year for his acting. Give me half a thousand, and see how I'll act,—but for a salary of two pounds a week, Mr. Barry, I cannot afford to give you my best acting, and I will not."

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PROGRAMME.

PART I.

Overture .. Der Freyschutz .. Weber
Polichinel .. Quadrille, ... Musard
Valses .. Aurora .. .. Labitzky

MADRIGAL. "Down in a Flow'ry Vale."
(1541) CONSTANTIUS FESTA.

BY EIGHTY VOCAL PERFORMERS.

New Tarentella .. Chromatique .. Jullien.
Grand Air from GUILLAUME TELL, .. Rossini
Trombone Alto, Cornet a Pistons, Herr KOENIG,
New Quadrille .. **Les Huguenots** .. Jullien

PART II.

LOCKE'S Celebrated Music to **MACBETH.**
Hecate, by Mons. Prospere, on the Ophicleide.
1st Witch, by Herr Koenig, on the Cornet,
2nd Witch, by Mons, Barret, on the Oboe.
3rd Witch, by Mons. Baumann, on the Bassoon.
The CHORUSSES by 80 Vocal Performers!

Solo .. Violoncello .. Mons. PILET.

Naval Quadrille .. .. .. Lord Byron
WITH CHORUS.

MADRIGAL, 'Flora gave me fairest flowers.'
L'Angleterre, .. New Quadrille, M.S. .. Musard
Galop Militaire ..... Trumpet Solo,
Herr MULLER. .... .. Muller

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HER MAJESTY and Prince Albert, last evening, paid a visit to this Theatre to witness the performance of *A Midsummer Night's Dream.* The Royal party arrived at seven o'clock, to the minute. Her Majesty took her seat behind the curtain on the right of the box, and remained concealed from the audience during her stay. The Prince sat next to her Majesty, in full front, and his Royal Highness and the Queen were attended by the Countess of Mount Edgcumbe, the Earl of Aboyne, Colonel Wemyss, and Colonel Wylde. Her Majesty remained at the Theatre till after eleven o'clock, and witnessed the Pantomime up to the termination of the introductory romance. Both the Queen and his Royal Highness were looking remarkably well.

HAYMARKET THEATRE.

LAST night *Money, The Ladies' Club,* and *A Nabob for an Hour,* were represented here, with the unqualified applause of an excellent house. A new Drama, which has been for some time in preparation at this Theatre, will be produced on Monday, Feb. the 15th. Mr. Wallack will perform a principal character in it.

ADELPHI.—Last night this Theatre was crowded in every part, and the applause was most enthusiastic. The new Drama of *Agnes St. Aubin,* increases nightly in popularity, and Mrs. Yates's natural and affecting acting elicits universal applause. *H. B. Deeds of Dreadful Note,* and the Pantomime, are the other entertainments. A new Romantic Drama is in rehearsal here.

ENGLISH OPERA HOUSE.—A correspondent informs us that Balfe is the sole projector and director of the intended performances at the Lyceum, and that Phillips, Wilson, Stretton, T. Cooke, Miss McMahon, and, of course, his *cara sposa* go with him hand and heart with a view of giving English talent a chance of being heard by the English public, who, we hope, will give to Balfe's spirited undertaking their best support; the house will be opened on the 4th of March.

THE OPERA.—It is stated that Madame Viardot Garcia and Miss Kemble, are to appear this season, so says *Galignani,* as the leading singers at her Majesty's Theatre, and that La Grisi is not engaged. If the attempt be made it will lead to a Tamburini riot, like that of last season—but even of a more violent character. The English aristocracy pay too high for their Opera to submit to have their *prima donna* taken from them.

Death of Mrs. Stephen Kemble.—We have to announce the

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demise of Mrs. Elizabeth Kemble, relict of Stephen George Kemble, Esq. at an advanced age. In early life this lady, whose maiden name was Satchell, was one of the greatest ornaments the stage possessed. She acted a great variety of characters, and was as successful in Tragedy as in comic parts. She expired at Grove near Durham.

A new Opera by a young composer named Mabellini, pupil of Mercadante, entitled *Rolla*, is performing at the present time with great applause at several Theatres in Italy.

Prince Joseph Ponistowski's second Opera has just been brought out at Pisa, intitled *Don Desirado ;* the first act is stated to be dull, but the two latter were greatly applauded.

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170 PERFORMERS!!

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A Selection from Handel's

MESSIAH.

Overture.

'Comfort ye my people,' performed on the Cornet a Pistons, Herr KOENIG.

Chorus, 'And the Glory of the Lord.'

Solo and Chorus, 'Oh thou that tellest,' performed by M. BARRETT on the Corno Inglese.

Grand Chorus .... 'For unto us a Child is born.'

Air, 'He was despised,' performed on the Bassoon, by Mons. Baumann.

Grand Chorus. 'Hallelujah.'

PART II.

A Selection from Haydn's

CREATION

Introduction (Chaos).

Air,—'With Verdure Clad,' performed on the Clarinett, by Mr LAZARUS.

Chorus ..... 'The Heavens are telling'

Trio for Two Violoncelli and Double Bass, performed by Mons. PILET, Mr HANCOCK, and Mr HOWELL.—Corelli.

Grand Double Chorus.. 'He gave them Hailstones,'

FROM

Israel in Egypt

Trio and Chorus, 'Sound the Loud Timbrel,'

The Solo Parts performed by two Cornets and Trombone, by Herr KOENIG, Mr KEATLEY, and M. DANTONET.

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On Saturday evening *A Midsummer Night's Dream* was changed for *The Critic*, and *Brother Ben*, inconsequence of the sudden illness of Madame Vestris. There was some disapprobation expressed when Mr. Cooper came forward to announce the alteration, but upon his stating that any one who was dissatisfied could have a check for Monday night's performance, or the admission money returned, harmony was restored. The Pantomime concluded.

DRURY LANE THEATRE.

The grand Selection of Sacred Music which was eminently successful on the 30th ult. was repeated on Saturday with alike success. The Concert was crowded, and the encores were awarded as before. The grand "Hallelujah" chorus was given with a thrilling effect, as was "He gave them hailstones." The trio and chorus, "Sound the loud Timbrel," was beautifully performed, a little disapprobation was manifested at Herr Koenig's introduction of unnecessary flourishes, and on the repetition of the piece he wisely abstained from embellishment. The various other pieces were enthusiastically applauded.

HAYMARKET THEATRE.

The 51st representation of *Money* took place on Saturday. *The Ladies' Club*, and *A Nabob for an Hour*, were the afterpieces.

Adelphi.—Mrs. Honey makes her first appearance here this season to-night, in the Farce of *The Married Rake.*

Balfe's New Opera.—We understand Balfe's new Opera is to be called *Keolanthe*, the Drama of which is of intense interest, and is to be brought out at considerable cost. Madame Balfe is to be prima donna. This lady is a cantatrice of great histrionic, as well as vocal attainments. Before her marriage she was known as Madlle. Lina Roser, and had made a great reputation in Germany and Italy. She first appeared at Vienna in *Der Freyschutz*, and performed all the first German Operas with great success at Berlin, Frankfort, Brunswick, &c. ; afterwards visiting Italy, she became a great favorite at Milan, Florence, and Venice. The other parts of the Opera will be cast to Wilson, Phillips, and Stretton. Donizetti's charming Opera of *Betley* is, we believe, to be the afterpiece on the opening night, in which Mr. Barker, who made so successful a début during Braham's first season, at the St. James's Theatre, is to sustain the tenor part.

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We regret to hear that Mr. Charles Young, the late eminent tragedian, met with a severe accident a fortnight ago while on a visit to Lord Dacre, at the Hoo, in Hertfordshire. His horse fell and crushed his foot; but though he is yet unable to be moved, it is believed that in a few weeks he will be sufficiently recovered to return to town from the residence of his noble host, owing to the excellence of his constitution and the extreme patience which he manifests under this painful infliction.

Mr. Sheridan Knowles has, it is said, consented to write a new Play, for the purpose of introducing Mr. C. Kean, in an original part, whenever he shall have entered into an engagement at Covent Garden or the Haymarket.

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THE
Theatrical Observer;
AND
Daily Bills of the Play.

"Nothing extenuate, nor set down aught in malice."—*Othello.*

No. 5970. *Tuesday, Feb.* 9, 1841. *Price* 1*d.*

"The Play's the thing."—Ask for *Thomas's Observer.*

COVENT GARDEN THEATRE.

A Midsummer Night's Dream, and the Pantomime, were performed last evening. A weekly paper says that the story of Jerrold's new Drama, *The White Milliner,* is quite modern, connected with certain adventures at the Bazaar, but it is peculiar and highly interesting. It is in two acts, and therefore cannot very well maintain its place as a first piece, according to the old practice, but from what we hear of it, we think it sure of many repetitions, and it is likely to do good service, if it be placed second or even third in the bill, after the fiest novelty shall have worn off.

HAYMARKET THEATRE.

JERROLD's popular Drama of *The Rent Day,* which was to have followed the 52nd representation of *Money,* last night, was not acted, in consequence of the non-arrival of Mr. Wallack from Dublin. *The Ladies' Club,* and *A Nabob for an Hour,* were the substitutes. On the curtain rising for the former, the cries were general for Wallack and *The Rent Day,* and David Rees' address to the audience did not satisfy them. Mr. Webster then made his appearance, and spoke to the following effect: "Ladies and Gentlemen—I hold in my hand one of the bills which were posted at the Theatre before the commencement of the entertainments [No, No.] I repeat my assertion—it is a fact. Since my connection with this establishment I have never condescended to resort to any other than the most candid and straightforward conduct on the few occasions which have occurred similar to the present." One of the audience in the pit here interrupted Mr. Webster, who rejoined "You must excuse me, Sir, but I only state facts, in confirmation of which I will take the liberty of reading a letter from Mr. Wallack." The lessee then read an extract, from which it appeared that it was the intention of Mr. W. to start from Dublin by the mail packet at half-past 11 on Saturday night. "Now," continued Mr. Webster, "I cannot control the weather, the boisterous state of which is the sole cause of this disappointment, but if any individual has entered the Theatre without a knowledge of the change of performance, he is at perfect liberty to receive back his money." This address was followed by general applause, and *The Ladies' Club* was suffered to proceed. We must state, in justice to the management, that on entering the Theatre we observed the placards to which allusion was made, posted con-

E. & J. Thomas, Printers, Exeter Street, Strand.

spicuously in front of the house. We wonder it did not occur in this dilemma, to place Mr. F. Vining in Wallack's part, that gentleman having played it repeatedly under Mr. Morris's management, at the time Miss Phillips formed one of the company. Mr. Vining was in the Comedy, and therefore was at hand and in readiness.—There was a very good house.

ADELPHI.—Mrs. Honey commenced an engagement at this house last night, as *Mrs. Trictrac*, in *The Married Rake*. The applause with which she was received was very great and unanimous. The other entertainments were the admirable new Drama of *Agnes St. Aubin, Deeds of Dreadful Note*, and the Pantomime.—The Theatre was crowded.

Fashionable Lounges.

To the Editor of The Theatrical Observer.

DEAR MR. EDITOR, I address you from *Goode's European Cigar Divan & Chess Room*, 39, Ludgate Hill, having just popt in to take a cup of Coffee, whiff a true Havannah, kill an hour over one or two of the Morning and Evening Papers—skim the Magazines—play a game of Chess, and one of Billiards—delightful and elegant place——Just wish to mention, that I've arranged so as to rub shoulders with my friends, and the fashionable world at one or other of the *Grand Lounges* about town.

Monday, stroll to Madame TUSSAUD's elegant Exhibition, Golden Corinthian Saloon, Baker Street, Portman Square.—Just added to her unrivalled collection full length figures of Mehemet Ali, and Lord Palmerston; also splendid figures of Her Majesty the Queen, Prince Albert in his military costume, the group of John Knox reproving Mary Queen of Scots, consisting of Mary, Elizabeth, Henry VIII, Luther, Calvin, and Knox, in magnificent costumes.

On Tuesday, pay a visit to the Somerset Gallery, 151, Strand, next door to Somerset House, to see a most wonderful exhibition, *The Industrious Fleas*. They dance, ride, drive a four-in-hand, fight, and in fact do everything in first rate style, exciting the admiration of all present. By the bye, this is Signor Bertolotto's exhibition, that he has been exhibiting for the last eight years.

Afterwards called at Emmett's, 27, Holborn Hill, to view his Novel Pen Maker, by which any one can make a superior Pen in less than one minute—also his improved Needle Threader, to enable Ladies, whose sight is impaired to thread their needles with the greatest ease—a most ingenious contrivance.

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Theatre Royal, Covent Garden.

This Evening, *(First Time)* a New Comedy, in Two Acts, called The

White Milliner.

The Scenery by the Messrs: GRIEVE.
The Dresses, by Miss GLOVER & Madame THOMAS.

Lord Ortolan ..... Mr CHARLES MATHEWS,
Justice Twilight, Mr W. FARREN,
Herbert Conway ..... Mr JAMES VINING,
Saul Sneezum, Mr KEELEY,
Doddles....(the Beadle)....Mr F. MATTHEWS,
Lazarus Muff, Mr W. H. PAYNE,
Officers .... Messrs. IRELAND and GARDINER,
Lady Ortolan, Miss COOPER,
Albina .....Madame VESTRIS,
Mrs Mellowpear, Mrs ORGER,
Betty Furbelow.....Mrs HUMBY.
Milliners—Mesdames Emden, Goward, Collett, Cross, &c. &c.

After which, **A COMIC SCENE**
Between Mr C. MATHEWS and Mr KEELEY,
ENTITLED

Two in the Morning.

To conclude with, (36th Time) the Comic Christmas Pantomime, called The

Castle of Otranto

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Spirit of Romance, Miss LEE,

The CASTLE of OTRANTO

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Harlequin..MrC.J.SMITH, Columbine..Miss FAIRBROTHER,
Pantaloon..Mr MORRELLI, Clown..MrT. RIDGWAY,
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COVENT GARDEN THEATRE.

A new Comedy, in two acts, by Jerrold, entitled *The White Milliner*, was successfully produced at this Theatre last night. The scene is laid in England, in the reign of Queen Anne. The plot is not striking, being composed of slender materials for a piece taking two hours in performance, but the dialogue is terse, quaint and pleasant, though severe in its satire. Albina, (Madame Vestris,) is in love with Herbert Conway, a proscribed Jacobin, (J. Vining,) to learn whose fate she assumes the calling of a milliner, and clad in white, and wearing also a white mask, her sylphlike mien renders her the idol of the gallants of the day. She is followed to her lodgings by Lord Ortolan, (Mr. C. Mathews,) upon whom her supposed beauty, for he has never seen her face, has made an impression. After vainly endeavouring to draw from her the secret of her history, he detains her by her white sash, and Saul Sneezum (Keeley,) a servant in the house, entering unobserved, she persuades his lordship to avert his face, and contrives during her relation to tie the ribbon to Saul's arm, leaving him in her position in the chair next the gallant, while she steals away from her pursuer. This incident told remarkably well. Justice Twilight (imperfectly acted by Farren,) entering at this juncture, and perceiving Lord Ortolan standing over the affrighted Saul sword in hand immediately arrests that personage, and on searching him discovers a portrait of the Pretender, and two letters connecting the writer with a conspiracy against the Throne. Lady Ortolan, (Miss Cooper,) whose jealous fears lead her to the abode of the White Milliner, recognizes in her one of the friends of her youth, and resolves to intercede for the pardon of her betrothed. In this endeavour she excites the suspicions of her lord, who fancies she has a secret passion for Herbert; these misgivings are, however, at lenght dispelled, and the pardon of Herbert is sealed by his union with the White Milliner.

Decidedly the best portion of this Drama is the comic underplot, in which Mrs. Orger figures as an unwilling widow, and Keeley, as the object of her attachment, his love partaking more of the widow's well spread board, than her portly person itself. To Keeley's good acting of a good part much of the success of the piece may be attributed, F. Matthews, as an old beadle, whose chief qualification for office is his lack of voice, was highly amusing, and his unique enunciation of "silence," to the milliners was extremely droll. The entrance of 20 of these ladies in the last scene, from a Bazaar, each with a bandbox containing a dress ordered of the milliner by Ortolan as an excuse for his interview with her, and

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their simultaneous presentment of them at the command of the Beadle, imparted animation at a critical moment, and the curtain fell amid considerable applause, the Comedy being given out by Farren for Thursday and Saturday evening. It was carefully produced, and well acted, Madame Vestris and Mr. C. Mathews bearing the weight of the piece, and doing full justice to two difficult parts.—The house was crowded. We observed among the audience, Sir E. L. Bulwer, Sheridan Knowles, and Serle. *Two in the Morning*, and the Pantomime, concluded the entertainments.

HAYMARKET THEATRE.

THE performances at this Theatre, last evening, were the Comedy of *Money*, followed by *Spring and Autumn*, and *A Nabob for an Hour*.

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Theatre Royal, Covent Garden.

This Evening, Shakspere's

MIDSUMMER Night's Dream.

Theseus, Duke of Athens, Mr COOPER,
Egeus....(Father to Hermia) .... Mr DIDDEAR,
Lysander, (in love with) Mr J. VINING,
Demetrius, (Hermia,) Mr BRINDAL,
Quince (the Carpenter) Mr BARTLEY,
Bottom ..... (the Weaver) ..... Mr HARLEY,
Flute (the Bellows Mender,) Mr KEELEY,
Hermia (in love with Lysander) Mrs NISBETT,
Helena (in love with Demetrius) Miss COOPER,
Oberon (King of the Fairies) Madame VESTRIS,
Titania (Queen of the Fairies) Mrs W. LACY,
First Fairy, Miss RAINFORTH,
Second Fairy, ... Miss GRANT

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Overture .. Masaniello .. Auber

New Quadrille .. **Les Huguenots** .. Jullien

PART II.

LOCKE'S Celebrated Music to **MACBETH.**
Hecate, by Mons. Prospere, on the Ophicleide.
1st Witch, by Herr Koenig, on the Cornet,
2nd Witch, by Mons, Barret, on the Oboe.
3rd Witch, by Mons. Baumann, on the Bassoon.
The CHORUSSES by 80 Vocal Performers!

Quadrille de Chasse .. La Saint Hubert .. Jullien

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A Midsummer's Night's Dream, and the Pantomime, were acted here last night.

DRURY LANE THEATRE.

THE "*Bal Paré et Masqué*," which is to be given here on Monday, the 22nd inst., is, according to report, to outshine anything of the kind that has yet been attempted in this country. The proposed arrangements are exceedingly judicious. The prices of admission are fixed at one guinea each, for gentlemen, but ladies have the privilege of *entrée* for half that amount. The band will be on the same grand scale as on other evenings, M. Jullien directing. The present Promenade will form the Ball-room, and the floor will be carpeted; all the seats will be removed, leaving the whole arena open for dancing. The dress-circle, which is to communicate with the ball-room, will be reserved for the entire use of the masks and dancers, while those who desire only to witness the festive scene, will occupy the private and upper boxes.

HAYMARKET THEATRE.

MR. WALLACK makes his appearance here, this evening, in *The Rent Day.* The performances, last night, were *Money, The Ladies' Club*, and *Bob Short.*

ADELPHI.—A new piece, entitled *Satanus and the Spirit of Beauty*, will be produced at this Theatre to-night.

Dance Music.—Our musical readers are perhaps not aware that Mr. Cocks, of Princess Street, Hanover Square, the spirited Music publisher to Her Majesty, has been chosen by Messrs. Lanner, Strauss, Labitzky, Musard, Dufrène, Czerny, and Duarte Idos Santos, sole publisher of all their new works, and that no other house in Great Britain can possibly print any of their new compositions. A catalogue of the same may be had gratis.

NEW STRAND THEATRE.—Mr. Jacobs, the conjuror, ventriloquist, and improvisatore, submitted to the public on Monday night his extremely clever and amusing performances. He began the evening's entertainments in his capacity of conjuror, and he sustained the part with great credit, exercising an apparently magic influence upon the various objects that surrounded him on the stage. He next gave a display of his ventriloquism, and we were pleased to perceive that he had given since last season much study to this singular art, for which he possesses a great natural gift, and that he has in consequence greatly perfectioned himself in it. Not only can he modify his voice as to make it appear to the audience to proceed from any distance, but he possesses that which is the *ne plus ultra* of ventriloquism, namely the power to vary the in-

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tonation as well as the distance, and thus produce a conversation apparently proceeding from different individuals. He sustained on the occasion no less than twelve characters, and managed by his powerful and versatile talent to realize a very comic piece, which has lately been written expressly for him, as completely as twelve different actors could by their joint efforts by any possibility have done. The illusion was complete, and reminded us of the performances of the famous M. Alexandre. The audience at the conclusion testified their satisfaction by loud applause. Mr. Jacobs finally appeared in his capacity of an *improvisatore*, and proceeded to poetise upon any subject given to him by the audience. The evening's entertainment went off on the whole with great *eclat*.

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Benjamin Bowles ..... Mr C. MATHEWS
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Mrs B. Bowles, Miss LEE, Dorothy MrsC.JONES.

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No. 5973. *Friday, Feb.* 12, 1841. *Price* 1*d.*

"The Play's the thing."—Ask for *Thomas's Observer.*

DRURY LANE THEATRE.

THIS Theatre was well attended last night. To-morrow evening the grand selection of Sacred Music will be repeated.

COVENT GARDEN THEATRE.

THE new Comedy of *The White Milliner* was performed for the second time, last night, at this house, followed by *Brother Ben*, and the Pantomime.

HAYMARKET THEATRE.

The Rent Day, after being previously announced for revival on Monday, was performed here last evening, for the purpose of introducing to the audience Mr. Wallack and his brother, (formerly of this and Drury Lane Theatres,) the former of whom has of late been paying his respects to the *sister* country, and the latter has just arrived from a sojourn with *brother* Jonathan, and although they had left these, our *near relations*, thus to regret their absence, they each received a hearty welcome on their return to "the old house at home." It would seem almost superfluous at this time to review the acting of Mr. Wallack, but the more frequently we witness his performance the more our impression is confirmed that had we performers capable of giving so much natural interest to the productions of authors, the stage would not, as it undoubtedly does in these days, so much lament the absence of sterling Dramas, like the one we are now reviewing. Avoiding the boisterous expression of the passions and feelings, which is sometimes considered the greatest charm in the acting of the domestic Drama, he displayed the man subdued and worn down by poverty, though struggling against fate, and filled with apprehension for the welfare of his family, in a manner which, while it compelled most of the audience to shed a tear for his wrongs, inspired them with a reverence for the patient dignity with which he bore them. H. Wallack was received in the most flattering manner in a part of comparative a minor nature, though still one of great peculiarity, sustained by him on the first representation at Drury Lane, and fully proved to the audience that although he had been some time "*abroad*," he was now perfectly "*at home.*" The piece throughout was well performed, and the house respectably attended.

The performances at this Theatre, this evening, consist of *Money*, *The Ladies' Club*, and *A Nabob for an Hour.*

ADELPHI.—One of the most gorgeous Spectacles ever produced on the London stage, was last night brought out at this Theatre.

E. & J. Thomas, Printers, Exeter Street, Strand.

Its title is *Satanus and the Spirit of Beauty*, and the subject is taken from the last new Ballet at the Academie Royale, Paris. The scenery, the dresses, and mechanical arrangements—the dances and the picturesque grouping, rendered the *ensemble* perfectly magical. At the late hour at which we write, it would be an injustice to attempt a more minute description of this splendid Spectacle, of which, however, we shall speak more at full to-morrow. The extensive preparations for the first scene, caused considerable delay, and rendered the audience so impatient that they would not suffer the piece to proceed until Mr. Yates had entered into an explanation, in the course of which he stated that its production had cost him 500 guineas.—The house was crowded.

Fashionable Lounges.

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Theatre Royal, Covent Garden.

This Evening, Shakspere's

MIDSUMMER Night's Dream.

Theseus, Duke of Athens, Mr COOPER,
Egeus....(Father to Hermia) .... Mr DIDDEAR,
Lysander, (in love with) Mr J. VINING,
Demetrius, (Hermia,) Mr BRINDAL,
Philostrate (Master of the Revels) Mr HEMMING,
Quince (the Carpenter) Mr BARTLEY,
Bottom ..... (the Weaver) ..... Mr HARLEY,
Flute (the Bellows Mender,) Mr KEELEY,
Snout (the Tinker) Mr MEADOWS,
Snug.....(the Joiner).....Mr F. MATTHEWS,
Starveling (the Tailor) Mr W. H. PAYNE,
Hermia (in love with Lysander) Mrs NISBETT,
Helena (in love with Demetrius) Miss COOPER,
Oberon (King of the Fairies) Madame VESTRIS,
Titania (Queen of the Fairies) Mrs W. LACY,
First Fairy, Miss RAINFORTH,
Second Fairy, ... Miss GRANT

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No. 5974. *Saturday, Feb.* 13, 1841. *Price* 1*d.*

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COVENT GARDEN THEATRE.

A Midsummer Night's Dream, and the Pantomime, drew a capital house, here, last night.

HAYMARKET THEATRE.

Money, The Ladies' Club, and *A Nabob for an Hour,* were performed here, yesterday evening.

ADELPHI THEATRE.

We had only space in our number of yesterday to record, in a few words, the triumphant success of the new Drama, called *Satanus and the Spirit of Beauty,* which embraces the whole strength of the company, including Messrs. Yates, Wieland, O. Smith, Bedford, Wright, Lyon, Mrs Keeley, Mrs Honey, and Miss Fortescue. In pieces constructed like this, with a view to pageant and spectacle, it would be unreasonable to expect writing of a very high order, or indeed anything like a sustained plot, these being subservient to the creation of startling incidents, with their necessary concomitants—scenic effects. Taken in this light, Mr. Sterling Coyne, in his adaptation of the French Ballet to the English stage, has acquitted himself very creditably. O. Smith is, by presumptive right—the Devil, and Wieland his attendant Imp of Mischief. Mrs. Honey enacts the Spirit of Beauty, raised by the senior Devil to destroy Fabio, (Lyon,) who is beloved by Lelia, beautifully acted by Miss Fortescue. In this amiable endeavour, the Spirit of Beauty, who is made to assume a variety of forms, is not fated to succeed, for, by the intervention of the Angels, who rescue her from the detested power of Satanus, the lovers are united after a succession of dangers and difficulties that would gladden the hearts of the followers of Malthus—if they have hearts. Wieland's part resembles the Imp in the Ballet of *The Daughter of the Danube,* but his graceful activity and quaint humour served as an agreeable adjunct to the comic scenes, in which Wright and Mrs, Keeley, Bedford, and Yates, also appeared to great advantage. The duet between the two latter, "The amorous Cadi!" (with a very pleasing and well arranged orchestral accompaniment,) elicited roars of laughter, and was loudly encored. Yates was admirable as the Nigger. The music by Rodwell was not the least attractive feature in the entertainment, and the songs by Mrs. Honey and Mrs. Keeley were well received, and will become popular. The dances are most skilfully arranged, and, what is still better, were well executed. The first scene, in which innumerable nymphs float in a lake covering the whole stage, and the last, the visit of the Angels to the Abode of Darkness, were most magnificent, and this piece, with that judicious curtailment, which the

E. & J. Thomas, Printers, Exeter Street, Strand.

manager so well knows how to administer, will run to the end of the season.

VICTORIA.—The performances at this Theatre, last night, were *The Yew Tree Ruins, Mr. and Mrs. White*, and the Pantomime of *Jack of Newbury*. The second piece was substituted for *The Warrior Slaves*, in consequence of one of the "Incredibles of Paris," (Monsieur Noel), having sprained his back during his evolutions on Wednesday night. The audience, as is usual of late, expressed their disapprobation that performers should dare to be taken ill. We agree with them; they ought to be above such frailties, though we may just hint to the *generous* public that of all classes of the community actors and actresses are the most exposed to such liabilities.—There was a good house.

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Theatre Royal, Drury Lane.

This Evening, A

GRAND SACRED PERFORMANCE.

170 PERFORMERS!!

PART I.

A Selection from Handel's

MESSIAH.

Overture.

'Comfort ye my people,' performed on the Cornet a Pistons, Herr KOENIG.

Chorus, 'And the Glory of the Lord.'

Solo and Chorus, 'Oh thou that tellest,' performed by M. BARRETT on the Corno Inglese.

Grand Chorus .... 'For unto us a Child is born.'

Air, 'He was despised,' performed on the Bassoon, by Mons. Baumann.

Grand Chorus, 'Hallelujah.'

PART II.

A Selection from Haydn's

CREATION

Introduction (Chaos).

Air,—'With Verdure Clad,' performed on the Clarinett, by Mr LAZARUS.

Chorus ..... 'The Heavens are telling'

Trio for Two Violoncelli and Double Bass, performed by Mons. PILET, Mr HANCOCK, and Mr HOWELL.—Corelli.

Grand Double Chorus.. 'He gave them Hailstones,'

FROM

Israel in Egypt

Trio and Chorus, 'Sound the Loud Timbrel,'

The Solo Parts performed by twoCornets and Trombone, by Herr KOENIG, Mr KEATLEY, and M. DANTONET.

GRAND CHORUS, 'Let the Celestial Concerts all unite,' (Sampson) Handel.

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COVENT GARDEN THEATRE.

The White Milliner, Brother Ben, and the Pantomime, were the amusements here on Saturday night.

Mr. Lee Morton's five-act Comedy, now in rehearsal at this Theatre, is, we understand, called *Country Matches*, and comprehends in its cast almost all the principal performers in the company.

HAYMARKET THEATRE.

THE Comedy of *Money* was repeated here on Saturday evening to a good house. *My Little Adopted*, and *A Nabob for an Hour*, were the afterpieces. To-night, Mr. Wallack, and Mr. H. Wallack, will perform in *The Rent Day.*

ENGLISH OPERA.—Balfe is about to open this Theatre, apparently in great force. He has three Operas in preparation—one by himself, called *Kiolanthe*, and the other two by John Barnett and Macfarren. Madame Balfe—who, as Mdlle. Lina Koser, played and sang with so much success upon the Continent, at Vienna, Frankfort, Berlin, Milan, Venice, Turin, and Florence—is to be the *prima donna ;* and two young ladies of the names af Howard and Gould (the latter a pupil of J. Barnett) will be introduced under the auspices of the new management. Henry Phillips and Wilson are both engaged ; and Barker, Stretton, and Duruset, have been added to the strength of the company. Wilson will appear for the first time in this country after his long absence in America.

The Duchess of Tyrconnell, whose romantic history has formed the groundwork of Jerrold's Comedy, *The White Milliner*, was a woman of high spirit and wit. James II. having been a spectator of the battle of the Boyne, on the 1st of July, 1690, thought it most prudent while the fate of the day was yet undecided to seek safety in flight. In a few hours he reached the Castle of Dublin, where he was met by Lady Tyrconnell, the wife of the then Lord Deputy. "Your countrymen (the Irish), Madam,' said James, as he was ascending the stairs, "can run well."—"Not quite so well as your Majesty," retorted her ladyship ; "for I see you have won the race."

Exeter Theatre.—(From a Correspondent.)—Mr. Kean, who is now playing with us, has a favorite Newfoundland dog, called Lion, and last night, (Feb.10), while he, Mr. Kean, was fighting with *Richmond*, in the last scene of *Richard the Third*, his dog escaped from the dressing room, and rushed on the stage, barking loudly at *Richmond*, who was not a little alarmed. Mr.Kean

E. & J. Thomas, Printers, Exeter Street, Strand.

laughed immoderately, in which the audience joined, and the actors stood at the various wings, quite amazed. At length Mr. Kean's servant (who was, of course, dressed in modern livery), rushed on the stage (Bosworth field, by the bye), and, after some chasing, secured the dog, and led him off. The audience were thoroughly convulsed, and Mr. Kean could not speak his "last dying speech." The piece was ended, and they (the audience) called for Mr. Kean as usual, and then for the dog, which, however, did *not* go on. When Mr. Kean fell, the poor animal evidently thought he was killed or hurt, for the poor beast ran round his master, smelling to him, and licking his face.

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Philostrate (Master of the Revels) Mr HEMMING,
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Bottom ..... (the Weaver) ..... Mr HARLEY,
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PROGRAMME.

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Second Part of the Grand CHORAL SINFONIA, written on Schiller's Ode to 'Joy,' by Louis Van Beethoven, by 170 Performers.

MADRIGAL 'Ah, me, where is my True Love' (1590) *Felice Anerio*

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Overture.

Chorus, 'Victoria, all honour and glory!'

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THIS Theatre was well attended yesterday evening; the entertainments consisted of *A Midsummer Night's Dream*, and the Comic Pantomime.

DRURY LANE THEATRE.

THE chief features of last night's programme were the selection from *Der Freyschutz*, and the music performed in Paris at the Funeral of Napoleon. The first act, with the exception of the 2nd part of Beethoven's Choral Sinfonia, on Schiller's ode to "Joy," and the Madrigal, "Ah me, where is my true love," which was encored, consisted of a Selection from *Der Freyschutz. Kilian's* solo, "Do yon hear me," was given to Baumann on the Bassoon, and *Caspar's* drinking song, "Life is darkened o'er with woe," was magnificently played by Prospere on the Ophicleide, and elicited an unanimous encore. The celebrated Hunting Chorus, though well sung, failed to provoke a repetition. The second act was entirely devoted to Napoleon's Obsequies, the music being arranged by Jullien from the works of Mozart, Halevy, and Auber, and divided into five parts. A solo by De Loffre on the violin by its finished execution electrified the audience. The effect of the whole, however, was certainly highly impressive, and was not a little heightened by the addition of about a dozen drummers, who occupied a platform erected at the back of the orchestra expressly for them, and who appeared in the military costume of France; and when, at the conclusion of the performance, the house became darkened, and the Tomb of Napoleon was exhibited, the applause was so tumultuous that the recess in which this allegorical display was made, was again opened amidst the renewed plaudits of the audience. Would the French render this generous homage to anything English—however renowned?—The house was but thinly attended, in consequence of the unfavorable state of the weather. We understand that at the Masked Ball, which takes place at this Theatre next Monday, the public will be admitted as spectators to the Upper Boxes on payment of 3s. and to the Gallery for 2s. The tickets for the Dress Circle and Ball-room, with privilege of passing from either, are one guinea each.

HAYMARKET THEATRE.

Money, and *The Rent Day* were repeated here last night with the applause of a full house.

VICTORIA.—The following fashionables visited this Theatre, last

E. & J. Thomas, Printers, Exeter Street, Strand.

week :—Count D'Orsay, Lord Chesterfield, Woodhouse Acland, Esq., Sir E. Scott, Bart., Col. Foster, W. Goodson, R. N., and J. W. Huddlestone, Esq.

The Italian Opera House will open for the season on Saturday, March the 6th, and the English Opera House on the same evening.

The Society of Female Musicians will perform Handel's *L'Allegro ed il Pensieroso*, (composed in 1739), for its Benefit on the 23rd of April. The Professional Choral Society has offered its gratuitous services on the occasion. Of course the ladies will exercise their talent on the 21st of March, when Haydn's *Seasons* will be performed for the Benefit of the Choral Society.

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Theatre Royal, Covent Garden.

This Evening, *(4th Time)* a New Comedy, in Two Acts, called The

White Milliner.

The Scenery by the Messrs: GRIEVE.
The Dresses, by Miss GLOVER & Madame THOMAS.

Lord Ortolan ..... Mr CHARLES MATHEWS,
Justice Twilight, Mr W. FARREN,
Herbert Conway ..... Mr JAMES VINING,
Saul Sneezum, Mr KEELEY,
Doddles....(the Beadle)....Mr F. MATTHEWS,
Lazarus Muff, Mr W. H. PAYNE,
Officers .... Messrs. IRELAND and GARDINER,
Lady Ortolan, Miss COOPER,
Albina .....Madame VESTRIS,
Mrs Mellowpear, Mrs ORGER,
Betty Furbelow.....Mrs HUMBY.

After which, (13th Time) a New Faree, called

Brother Ben.

Commodore Cutlass, Mr BARTLEY,
Benjamin Bowles ..... Mr C. MATHEWS
Mr Snuffleton, Mr HARLEY,
Mrs Cutlass .... Mrs BROUGHAM,
Mrs B. Bowles, Miss LEE, Dorothy MrsC.JONES

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Overture .... Zampa .... Herold
Valses .. Aurora .. .. Labitzky
Quadrille de Chasse .. La Saint Hubert .. Jullien

MADRIGAL 'Ah, me, where is my True Love'
(1590) *Felice Anerio*

Grand Selectiou from

DER FREYSCHUTZ !

Overture.
Chorus, 'Victoria, all honour and glory !'
March.
Solo, 'Mine the prize and mine the glory,' on the Bassoon, by Mons. BAUMANN,
With Laughing Chorus.
Waltz.
Solo, 'Drinking Song,' Orphicleide, M. Prospere.
Bridesmaid's Chorus, 'We weave with flowers.'
Hunting Chorus, 'We roam through the forest.'
Grand Finale, 'See the morn arising in darkness.'

La Tarantella .. .. Jullien

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HAYMARKET THEATRE.

THE Comedy of *Money, The Ladies' Club,* and *A Nabob for an Hour,* were again represented at this Theatre last night.

Money, Katherine and Petruchio, and *The Adopted Child,* are the amusements here this evening. To-morrow night, S. Knowles's Comedy of *The Love Chase* will be performed by desire at second price.

ADELPHI.—This Theatre, last night, was crammed in every part. The performances consisted of *Agnes St. Aubin,* the splendid Spectacle of *Satanus ! or, The Spirit of Beauty,* and the humourous Burletta, called *Deeds of Dreadful Note.* O. Smith, we are sorry to say, was unable to play through indisposition; Mr. Maynard took his part in the first piece, and Saville played *Hornando* in the second. The following are among the fashionables who have lately visited this Theatre :—The Duke and Duchess of Cleveland, his Royal Highness Prince George of Cambridge, the Earl of Chesterfield, the Earl of March, Lord Ward, the Marquis of Headfort, Lord Bective, Lord Gardner, Lord Seymour, Sir Clifford and Lady Constable, Lord Loftus, Lord Adolphus Fitzclarence.

The well-known theatrical agent, William Sims, breathed his last on Tuesday, Feb. 9th, at his house in Long-acre. He and his father had for fifty years acted in the capacity of theatrical agents. Through the instrumentality of the deceased many of our greatest actors, in bygone as well as in present days, were introduced to the stage. Amongst these may be mentioned Kean, Oxberry, C. Incledon, Hamblin, Meggott, Mrs. Mardyn, Mrs. Alsop (Mrs. Jordan's daughter), &c. Mr. Sims was in his 53d year, and has left a wife and two daughters.

Mrs. W. H. Seguin (known very favorably to the public under her former name of Miss Gooth,) has been appointed professor of singing at the Royal Academy of Music.

The usual Lent performances of the Sacred Harmonic Society in Exeter Hall will commence on Thursday with Handel's favorite Oratorio, *Judas Maccabeus.*

Mr. Howell, the eminent double bass player, has been elected a member of the Philharmonic, in the room of the late Mr. Willman,

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for the Benefit of whose family a grand Concert will take place as soon as "the five," Grisi, Persiani, Rubini, Tamburini, and Lablache,) arrive in London, by whom Willman was highly esteemed and respected. De Costa has kindly promised to do all in his power to promote the laudable object.

It has been announced that the Queen's Theatre, Manchester, was to open on Saturday night last under the entire management of Mr. Egerton.

Foote was standing at his door in Suffolk Street, when the dustman passed making a confounded noise with his bell, and singing out lustily "Dust ho!" "D—n it," said Foote, "there is no dust but of your own making."

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Including a Series of "*Moving* Accidents by Flood and Field," or, Past and *Passing* Events of 1840.

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170 PERFORMERS.

Grand Chorus of Eighty Performers
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Conductor, Mons. JULLIEN.

PROGRAMME.

PART I.

Overture .... Zampa .... Herold
Valses .. Aurora .. .. Labitzky
Quadrille de Chasse .. La Saint Hubert .. Jullien

MADRIGAL 'Ah, me, where is my True Love' (1590) *Felice Anerio*

Grand Selectiou from

DER FREYSCHUTZ!

Overture.
Chorus, 'Victoria, all honour and glory!'
March.
Solo, 'Mine the prize and mine the glory,' on the Bassoon, by Mons. BAUMANN,
With Laughing Chorus.
Waltz.
Solo, 'Drinking Song,' Orphicleide, M. Prospere.
Bridesmaid's Chorus, 'We weave with flowers.'
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No. 5978. *Thursday, Feb.* 18, 1841. *Price* 1*d.*

"The Play's the thing."—Ask for *Thomas's Observer.*

COVENT GARDEN THEATRE.

LAST evening, Shakspere's *Midsummer Night's Dream*, and the laughable Pantomime of *The Castle of Otranto*, drew a numerous audience to this Theatre.

HAYMARKET THEATRE.

AT this Theatre, last night, the performances were *Money, Katherine and Petruchio*, and *The Adopted Child.*

Mr. Balfe.—As this gentleman is on the eve of opening the English Opera House, for the performance of *bona fide* English Operas, with a company consisting of the best available native talent of the present day, a brief memoir of so eminent a member of the musical profession may prove acceptable to our readers. Mr. Balfe's first operatic composition, *The Siege of Rochelle*, was performed at Drury Lane Theatre on the 29th of October, 1835, and had a run of 56 successive nights. During its first three seasons, it was performed 150 nights, and was commanded by Queen Adelaide, as well as by her present Majesty. This highly successful Opera was followed by *The Maid of Artois, Catherine Grey, Joan of Arc, Diadeste*, and *Falstaff*, the latter being the only instance of a British composer producing an Opera to Italian words. He has also recently produced in Paris a *French* Opera, which met with great success. He is the author of some very sensible works on music, and has besides earned a high reputation as a vocalist, having made his first appearance on the English stage on the 8th of October, 1836, as *Michel*, in his first Opera, His powers, as a Concert singer, had been previously displayed, and properly appreciated. He has a decided *gout* for acting, and plays with more spirit and ease than any of our singer-actors of the present day; his voice is a mellow baritone, possessing great richness, and that finished full tone, which, more than a powerful organ, wins upon the ear. The facility with which he reads a score renders him one of the best conductors of the day. Mr. Balfe is of the sister isle, and his age about 31, he having appeared at the Oratorios fifteen years ago, as a youth, playing Concertos on the violin with the greatest éclat, when under the tuition of Mr. Rooke, the composer of *Amilie.* Among his boyish compositions, at that period, may be mentioned "The Lover's Mistake," which was sung by Madame Vestris in *Paul Pry*, wrongly attributed to Horn. He afterwards proceeded to Italy, studying under the best masters, where his talents may be said to have ripened into maturity. He possesses all the remarkable qualities of an Irish gentleman of liberal education, and moves in the highest circles, where his society

E. & J. Thomas, Printers, Exeter Street, Strand.

is much courted. He is married to an Italian lady of great accomplishments, who is to be the *prima donna* on the opening of the English Opera, in the success of which all true lovers of British music must feel deeply interested.

On the occasion of the 200th representation of Weber's *Freyschutz*, at Berlin, the King of Prussia has sent a sum of one hundred gold Fredericks to the widow of that celebrated composer.

The Musical Antiquarian Society is progressieg most satisfactorily; the number of subscribers amounts to nearly four hundred. The object of the society is, the publication of ancient and rare compositions, which have been for ages mouldering on the shelves of the curious collectors of the works of the earliest writers for voices.

Fashionable Lounges.

To the Editor of The Theatrical Observer.

DEAR MR. EDITOR, I address you from *Goode's European Cigar Divan & Chess Room*, 39, Ludgate Hill, having just popt in to take a cup of Coffee, whiff a true Havannah, kill an hour over one or two of the Morning and Evening Papers—skim the Magazines—play a game of Chess, and one of Billiards—delightful and elegant place——Just wish to mention, that I've arranged so as to rub shoulders with my friends, and the fashionable world at one or other of the *Grand Lounges* about town.

Monday, stroll to Madame TUSSAUD's elegant Exhibition, Golden Corinthian Saloon, Baker Street, Portman Square.—Just added to her unrivalled collection full length figures of the Archbishop of York, the Lord Bishop of London, the Marquis of Londonderry, Lord Palmerston, Mehemet Ali, in costume, and Paganini,—also splendid figures of Her Majesty, the Queen, Prince Albert in his military costume, and the group of John Knox reproving Mary Queen of Scots.

On Tuesday, pay a visit to the Somerset Gallery, 151, Strand, next door to Somerset House, to see a most wonderful exhibition, *The Industrious Fleas*. They dance, ride, drive a four-in-hand, fight, and in fact do everything in first rate style, exciting the admiration of all present. By the bye, this is Signor Bertolotto's exhibition, that he has been exhibiting for the last eight years.

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On Saturday, I examine *Miss Linwood's* curious Needle Work, Leicester Square—just added other beautiful specimens of her art.—But I intrude—beg pardon—Your's, &c.—PAUL PRY.

Theatre Royal, Covent Garden.

This Evening, *(4th Time)* a New Comedy, in Two Acts, called The

White Milliner.

The Scenery by the Messrs: GRIEVE.
The Dresses, by Miss GLOVER & Madame THOMAS.

Lord Ortolan ..... Mr CHARLES MATHEWS;
Justice Twilight, Mr W. FARREN,
Herbert Conway ..... Mr JAMES VINING,
Saul Sneezum, Mr KEELEY,
Doddles....(the Beadle)....Mr F. MATTHEWS,
Lazarus Muff, Mr W. H. PAYNE,
Officers .... Messrs. IRELAND and GARDINER,
Lady Ortolan, Miss COOPER,
Albina .....Madame VESTRIS,
Mrs Mellowpear, Mrs ORGER,
Betty Furbelow.....Mrs HUMBY.

After which, (13th Time) a New Farce, called

Brother Ben.

Commodore Cutlass, Mr BARTLEY,
Benjamin Bowles ..... Mr C. MATHEWS
Mr Snuffleton, Mr HARLEY,
Mrs Cutlass .... Mrs BROUGHAM,
Mrs B. Bowles, Miss LEE, Dorothy MrsC.JONES

To conclude with, (47th Time) the Comic Christmas Pantomime, called The

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THE REGIONS OF ROMANCE.
Spirit of Romance, Miss LEE,

The CASTLE of OTRANTO

Spirit of Burlesque...Mr S. SMITH,

Grand Attack on the Castle—Sally of the Besieged—Terrific Combat.

Interior of CASTLE YARD, with the GIANT HELMET.

Manfred..(Usurping Prince of Otranto)..Mr W.H.PAYNE,
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COVENT GARDEN THEATRE.

The White Milliner, Brother Ben, and the Pantomime, were the performances here, last night.

On Wednesday next there will be no performance here, it being Ash-Wednesday. On Thursday, a new Farce will be produced for the first time, entitled *The Captain of the Watch.* It is in one act, and the principal characters will be supported by Mr. C. Mathews, Mr. Bartley, Mr. J. Vining, Mrs. Walter Lacy, and Mrs. Humby.

HAYMARKET THEATRE.

THE entertainments at this Theatre, yesterday evening, were *Money,* and *The Love Chase.*

Sacred Harmonic Society.—Handel's beautiful Oratorio, *Judas Maccabeus,* was last night performed in a style of great splendour at Exeter Hall, to upwards of three thousand admiring listeners. The music was admirably and impressively given from first to last, and we have seldom heard choral harmony produced with more precision and effect. To shorten the duration of the performance a number of recitatives were omitted, but the retained portion of the Oratorio afforded a magnificent treat. The pleasure however, which the audience derived from some of the most splendid episodes of this glorious composition ran to excess, and tempted them into what we consider a most unseemly outrage of applause. For instance, although nothing could excel Miss Birch's fine appeal to the love and pity of Heaven, "Pious orgies, pious airs," the rapture of the listeners broke up the religion of the sentiment, and upon the wings of a prayer were borne the plaudits that might have honoured a Pantomime. This is sad bad taste. The place of Phillips, who is, we believe, in Ireland, was supplied by Mr. Turner, who displayed a good baritone voice to fair advantage. The choruses were generally superb ; but "See the conquering hero comes" was most vociferously applauded. and the trio and chorus, of "Disdainful of danger," were grand in the extreme.

Theatricals in America.—In this notice we have to chronicle the entire downfall of the two large Theatres in this city, for the present, under every kind of movement which they have attempted to make ; Tragedy, Comedy, Melo-drama, Opera, Tragi-comic, Opera-tragic, Concerts Musard, Concerts D'Hiver, Concerts D' Infernal, Promenades, and FancyBalls, winding up with legitimate Farces. Power, the Woods, Braham, nor all the talent in the country could check their career, and down they have gone for the present. Alas, for the legitimates ! The entire revolution

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in public taste, which we have so long predicted, has reached its climax at last, and the Covent Garden and Drury of America have had to succumb to it. In the meantime minor Theatres, admittance 25 cents and a shilling, are doing big business. In the meantime we have the following array of talent of all sorts in the country; some busy, some idle, some making money, some spending it:—Messrs. Braham, Sinclair, Wood, De Begnis, Giubilei, Seguin, Martin, Brough, Manvers, A. Philips, Lœder, Horncastle, Vandenhoff, Forrest, Booth, Power, Hacket, Rice, Brown, and Mons. Martin; Fanny Elsler, Mrs. Wood, Mrs. Sutton, Mrs. Martin, Mrs. Bailey, Miss Inverarity, Mrs. Morley, Mrs. Lœder, Mrs. Gibbs, Mrs. Watson, Miss Vandenhoff, Mrs. Maeder, Mrs. Fitzwilliam, Madame Giubilei, and Madame Lacomte—*New York Herald.*

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MIDSUMMER Night's Dream.

Theseus, Duke of Athens, Mr COOPER,
Egeus....(Father to Hermia) .... Mr DIDDEAR,
Lysander, (in love with) Mr J. VINING,
Demetrius, (Hermia,) Mr BRINDAL,
Philostrate (Master of the Revels) Mr HEMMING,
Quince (the Carpenter) Mr BARTLEY,
Bottom ..... (the Weaver) ..... Mr HARLEY,
Flute (the Bellows Mender,) Mr KEELEY,
Snout (the Tinker) Mr MEADOWS,
Snug.....(the Joiner).....Mr F. MATTHEWS,
Starveling (the Tailor) Mr W. H. PAYNE,
Hermia (in love with Lysander) Mrs NISBETT,
Helena (in love with Demetrius) Miss COOPER,
Oberon (King of the Fairies) Madame VESTRIS,
Titania (Queen of the Fairies) Mrs W. LACY,
First Fairy, Miss RAINFORTH,
Second Fairy, ... Miss GRANT

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A Midsummer Night's Dream, and Pantomime, were repeated here last night.—There was a good house.

DRURY LANE THEATRE.

At this Theatre, this evening, the grand selection of Sacred Music will be repeated for the third time, in consequence of the great attraction of its previous performances.

HAYMARKET THEATRE.

A new Drama, in two acts, will be produced at this Theatre, for the first time, on Thursday next, entitled *The King's Barber.* It is strongly cast, having the support of the following performers: Mr. Wallack, Mr. F. Vining, Mr. J. Webster, Mr. Caulfield, Mr. Waldron, Mr. H. Wallack, Mr. Gough, Mrs. W. Clifford, and Mrs. Stirling. *Money,* and *Wild Oats,* attracted a numerous audience here, last night. The entertainments, this evening, are *Money, The Ladies' Club,* and *A Nabob for an Hour.*

Queen's.—The performances at this Theatre last night were for the Benefit of a Mr. Lynch, and consisted of *Old Booty, A Day after the Wedding,* and the Pantomime of *Georgy Porgy;* besides which two dances were introduced between the pieces. Among the company are some performers of respectable ability; Mr. and Mrs. J. Parry and Miss Wrighten being great favorites. The Pantomime is a very good one, and the Clown (Fuller,) one of the best on the stage. The Theatre was numerously attended. We shall take an early opportunity of repeating our visit to witness the novelties stated to be in preparation.

Miss Kelly intends opening her Theatre on Monday next with her popular *Dramatic Recollections and Studies of Character,* and a Mono-Dramatic Entertainment, entitled *Miss-Parthian at Home.* The other evenings of performance are Thursday and Saturday.

We regret to learn that Mrs. Sheridan Knowles died suddenly on Thursday evening last.

Mendelssohn.—It will be interesting to the musical world to be informed that this composer has added three new movements to his latest work, the *Soligesang,* or *Hymn of Praise,* which was performed with such sublime effect at the Birmingham Festival, in September last. The work, with these additions, has been recently performed twice at Leipzic, once by command of the King of Saxony, and one of the new movements was remarked as being the most effective of the whole. We expected before this time to have heard of the publication of this great effort of genius, but the delay is now easily accounted for, and when it does ap-

E. & J. Thomas, Printers, Exeter Street, Strand.

pear, it will, of course, be in the complete form which has been given to it by its author.

The Society of British Musicians has announced a Concert on a grand scale, to take place on the 8th of March, which will afford John Bull an opportunity to foster native talent; and, although "he has a right to do what he likes with his own," it is to be hoped that on the forthcoming occasion he will do that by English artists which he so lavishly bestows on foreigners, for he will find among the lads of his own tight little island composers and performers not inferior to any in Europe.

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On Saturday, I examine *Miss Linwood's* curious Needle Work, Leicester Square—just added other beautiful specimens of her art.—But I intrude—beg pardon—Your's. &c.—PAUL PRY.

Theatre Royal, Covent Garden.

This Evening, *(5th Time)* a New Comedy, in Two Acts, called The

White Milliner.

The Scenery by the Messrs: GRIEVE.
The Dresses, by Miss GLOVER & Madame THOMAS.

Lord Ortolan ..... Mr CHARLES MATHEWS,
Justice Twilight, Mr W. FARREN,
Herbert Conway ..... Mr BRINDAL,
Saul Sneezum, Mr KEELEY,
Doddles....(the Beadle)....Mr F. MATTHEWS,
Lazarus Muff, Mr W. H. PAYNE,
Officers .... Messrs. IRELAND and GARDINER,
Lady Ortolan, Miss COOPER,
Albina .....Madame VESTRIS,
Mrs Mellowpear, Mrs ORGER,
Betty Furbelow.....Mrs HUMBY.

After which, (14th Time) a New Faree, called

Brother Ben.

Commodore Cutlass, Mr BARTLEY,
Benjamin Bowles ..... Mr C. MATHEWS
Mr Snuffleton, Mr HARLEY,
Mrs Cutlass .... Mrs BROUGHAM,
Mrs B. Bowles, Miss LEE, Dorothy MrsC.JONES

To conclude with, (49th Time) the Comic Christmas Pantomime, called The

Castle of Otranto

THE REGIONS OF ROMANCE.
Spirit of Romance, Miss LEE,

The CASTLE of OTRANTO

Spirit of Burlesque...Mr S. SMITH,

Grand Attack on the Castle—Sally of the Besieged—Terrific Combat.

Interior of CASTLE YARD, with the GIANT HELMET.

Manfred..(Usurping Prince of Otranto)..Mr W.H.PAYNE,
PrincessHippolyta.....(his very ill-used Wife)..MrT.RIDGWAY
The Lady Isabella..Miss FAIRBROTHER,
Theodore.....(a Peasant).....Mr C. J. SMITH,

The Prophecy.—Vault in the Castle.
The Escape.—Grand Staircase and Gallery, leading to the Great Chamber.
The Ghost—The Castle Gate. *The Gigantic Sabre.*

The Marquis of Vicenza.....Mr MORRELLI,
Another View of the Castle Yard and the **GIANT HELMET**
The Denouement. An Unexpected Change in Affairs.
Harlequin..MrC.J.SMITH, Columbine..Miss FAIRBROTHER,
Pantaloon..Mr MORRELLI, Clown..MrT. RIDGWAY,
Strawberry Hill. *Trafalgar Square, and the National Gallery.*
Opening of the Nelson Monument.
Miniature Model of a Man-of-War's Man, (with a Hornpipe) Miss A. PAYNE,
National Flag Dance, composed by Mr. OSCAR BYRNE.
Furnished Lodgings. *The Temple of the Drama.*
Interior of the Temple. China Warehouse & Grocer's Shop, with Post Office.
Chinese Pas de Trois, Master Payne, Miss Payne, Miss A. Payne.

The subject being started, the **Messrs. Grieve** will have the honor to lay before the Public their Views of the most interesting Disputable Points of

The Eastern Question

Theatre Royal, Drury Lane.

This Evening, A

GRAND SACRED PERFORMANCE.

170 PERFORMERS!!

Conductor, Mons. JULLIEN.

PART I.

A Selection from Handel's

MESSIAH.

Overture.

Comfort ye my people,' performed on the Cornet a Pistons, Herr KOENIG.

Chorus, 'And the Glory of the Lord.'

Solo and Chorus, 'Oh thou that tellest,' performed by M. BARRETT on the Corno Inglese.

Grand Chorus .... 'For unto us a Child is born.'

Air, 'He was despised,' performed on the Bassoon, by Mons. Baumann.

Grand Chorus, 'Hallelujah.'

PART II.

A Selection from Haydn's

CREATION

Introduction (Chaos).

Air,—'With Verdure Clad,' performed on the Clarinett, by Mr LAZARUS.

Chorus ..... 'The Heavens are telling'

Trio for Two Violoncelli and Double Bass, performed by Mons. PILET, Mr HANCOCK, and Mr HOWELL.—Corelli.

Grand Double Chorus.. 'He gave them Hailstones,'

FROM

Israel in Egypt

Trio and Chorus, 'Sound the Loud Timbrel,' The Solo Parts performed by twoCornets and Trombone, by Herr KOENIG, Mr KEATLEY, and M. DANTONET.

GRAND CHORUS, 'Let the Celestial Concerts all unite,' (Sampson) Handel.

Printed and Published every Morning, by E. & J. Thomas, Exeter Street.

THE
Theatrical Observer;
AND
Daily Bills of the Play.

"Nothing extenuate, nor set down aught in malice."—*Othello.*

No. 5981. *Monday, Feb.* 22, 1841. *Price* 1*d.*

"The Play's the thing."—Ask for *Thomas's Observer.*

COVENT GARDEN THEATRE.

The WhiteMilliner was repeated here on Saturday night, with a slight alteration in its cast, Mr. Brindal being substituted for J. Vining. Our opinion of the excellence of this Drama in a literary point of view not only remains unaltered, but is confirmed by a closer acquaintance with its merits. Its writing, however, is not equalled by its construction, and we fear therefore that it is not likely to be attractive, unless as an afterpiece, for which it is announced next week. The admirable Farce of *Brother Ben*, and the Pantomime concluded.—There was a very good house.

HAYMARKET THEATRE.

Money, *Ladies' Club*, and *A Nabob for an Hour*, were performed here on Saturday evening.

DRURY LANE THEATRE.

On Saturday night the selection of Sacred Music was announced for repetition, and after the lapse of three quarters of an hour from the usual time of commencement, M. Jullien made his appearance amid some unequivocal symptoms of disapprobation. The overture, however, commenced, and we at once discovered that there was a diminution in the usual number of the band. The first chorus was performed by the female portion of the vocalists *alone*, and the effect being anything but musical, the interruption became general, which indeed was greatly increased by the absence of HerrKoenig, who was announced to play a solo on the Cornet, the air, "Comfort ye my people." After the chorus by the ladies, another delay of nearly a quarter of an hour took place, when the audience gently hinted that they were not quite prepared for this disappointment, some expressed a wish to have a visit from the "Manager," others whispered with some determination the monosyllable "Shame," until at last, after a few pantomimic gestures from the conductor signifying that the disappointment was beyond his control, the gentlemen of the chorus (who in accordance with their avocation had no doubt been acting in *concert*,) made their appearance in the orchestra, and their first effort, "The Glory of the Lord," was received with so much applause that an unanimous encore was the consequence. M. Baumann delighted the audience with the solo on the bassoon, "He was despised," and M. Barret performed very sweetly the solo, "O thou that tellest," which seemed in some measure to reconcile the audience to the previous omissions. The cause of this digression from the usual regularity of the programme at this Theatre, we are not able positively to communicate, but it is not difficult to surmise, the appearance of

E. & J. Thomas, Printers, Exeter Street, Strand.

the house (being very thinly attended,) giving every reason to believe that the expences are too great for the patronage received.

The German Opera.—Drury Lane has been engaged by Mr. Bunn for four months, for the German company, who will commence its performance about the middle of March. The principal singers are to be of first-rate talent, with a band of forty and a chorus of sixty, which Herr Schumann will bring with him from Germany. The director is to be the composer Marschner. Weber's splendid Opera, *Oberon*, is to be brought out, and in June Mayerbeer will come over to superintend his celebrated Opera of *Les Huguenots*, with German words. The season will close on the 6th of July, when Eliason will resume his Concerts d'Eté on a very extensive scale.

Fashionable Lounges.

To the Editor of The Theatrical Observer.

Dear Mr. Editor, I address you from *Goode's European Cigar Divan & Chess Room*, 39, Ludgate Hill, having just popt in to take a cup of Coffee, whiff a true Havannah, kill an hour over one or two of the Morning and Evening Papers—skim the Magazines—play a game of Chess, and one of Billiards—delightful and elegant place——Just wish to mention, that I've arranged so as to rub shoulders with my friends, and the fashionable world at one or other of the *Grand Lounges* about town.

Monday, stroll to Madame Tussaud's elegant Exhibition, Golden Corinthian Saloon, Baker Street, Portman Square.—Just added to her unrivalled collection full length figures of the Archbishop of York, the Lord Bishop of London, the Marquis of Londonderry, Lord Palmerston, Mehemet Ali, in costume, and Paganini,—also splendid figures of Her Majesty, the Queen, Prince Albert in his military costume, and the group of John Knox reproving Mary Queen of Scots.

On Tuesday, pay a visit to the Somerset Gallery, 151, Strand, next door to Somerset House, to see a most wonderful exhibition, *The Industrious Fleas.* They dance, ride, drive a four-in-hand, fight, and in fact do everything in first rate style, exciting the admiration of all present. By the bye, this is Signor Bertolotto's exhibition, that he has been exhibiting for the last eight years.

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In my way from the Theatre, drop into the *Harmonic Meeting*, held at Evans's Grand Hotel, King Street, Covent Garden,—quite delighted with the excellence of the singing, commences every evening at ten o'clock. When Mrs. P. is out of town, stay a week, and only pay a guinea for bed and breakfast. I'm always to be found on Saturday, at half-past five, at the Convivial Dinner held here.

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Pop into *Jefferys and Nelson's*, 21, Soho Square, for the Music of the new and admired Song of "Lonely Kate," composed by Edward Clare, sung by Mr. Wm. Harrison,—price 2s. Also, by the same Author, price 6s, "A New Treatise on Practicle Thorough Bass and Preluding," intended to form the last step to accomplished Pianofort Playing—quite a desideratum to all advanced amateurs

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Theatre Royal, Covent Garden.

This Evening, Shakspere's

MIDSUMMER Night's Dream.

Theseus, Duke of Athens, Mr COOPER,
Egeus....(Father to Hermia).... Mr HEMMING,
Lysander, (in love with) Mr J. VINING,
Demetrius, (Hermia,) Mr BRINDAL,
Philostrate, (Master of the Revels) Mr WIGAN,
Quince (the Carpenter) Mr BARTLEY,
Bottom ..... (the Weaver) ..... Mr HARLEY,
Flute (the Bellows Mender,) Mr KEELEY,
Snout (the Tinker) Mr MEADOWS,
Snug.....(the Joiner).....Mr F. MATTHEWS,
Starveling (the Tailor) Mr W. H. PAYNE,
Hermia (in love with Lysander) Mrs NISBETT,
Helena (in love with Demetrius) Miss COOPER,
Oberon (King of the Fairies) Madame VESTRIS,
Titania (Queen of the Fairies) Mrs W. LACY,
First Fairy, Miss RAINFORTH,
Second Fairy, ... Miss GRANT

To conclude with, (54th Time) the Comic Christmas Pantomime, called The

Castle of Otranto

THE REGIONS OF ROMANCE.
Spirit of Romance, Miss LEE,

The CASTLE of OTRANTO

Spirit of Burlesque...Mr S. SMITH,

Grand Attack on the Castle—Sally of the Besieged—Terrific Combat.

Interior of CASTLE YARD, with the GIANT HELMET.

Manfred..(Usurping Prince of Otranto)..Mr W.H.PAYNE,
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National Flag Dance, composed by Mr. OSCAR BYRNE.

Furnished Lodgings. *The Temple of the Drama.*

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Chinese Pas de Trois, Master Payne, Miss Payne, Miss A. Payne.

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To-morrow, The Merry Wives of Windsor, and The White Milliner.

Theatre Royal, Hay-Market

This Evening, (64th Time) an Original Play, in Five Acts, called

MONEY!

WRITTEN BY SIR EDWARD LYTTON BULWER.

Lord Glossmore, Mr F. VINING,
Sir John Vesey, Bart .....Mr STRICKLAND,
Sir Frederick Blount, Mr J. WEBSTER,
Mr Benjamin Stout, M.P. .... Mr DAVID REES,
Evelyn, Mr MACREADY,
Graves.....Mr WEBSTER,
Captain Dudley Smooth, Mr WRENCH.
Sharp, Mr WALDRON, Toke, Mr OXBERRY,
Flat, Mr WORRELL, Tabouret, Mr HOWE,
Green, Mr T.F. MATTHEWS, Fritz, Mr GALLOT
Page, Miss GROVE,
Lady Franklin.....Mrs GLOVER,
Georgina Vesey, Miss P. HORTON,
Clara Douglas ..... Miss HELEN FAUCIT,

After which, (with Alterations by the Author) The

LADIES' CLUB

Mrs Fitzsmyth. (the Chairwoman) Mrs GLOVER,
Hon. Mrs Derby, Miss CHARLES,
Mrs Major Mortar..... Miss P. HORTON,

Who will introduce a New Song, entitled '**Morning & Evening.**
The words and music by Mrs. MABERLY.

Mrs Bookly, Miss GROVE, Lady Smart, Mrs WOULDS
Mrs Twankay, Mrs W. CLIFFORD,
Mr Tiffin Twankay ..... Mr T. F. MATHEWS,
Hon. Mr Derby, Mr F. VINING.
Sir Charles Lavender ..... Mr J. WEBSTER,
Major Mortar, Mr STRICKLAND,
Captain Fitzsmyth ..... Mr OXBERRY,
Mr Narcissus Bookly, Mr WORRELL.
Flammer ..... Mr DAVID REES,
Fricandeau, Mr CLARK,
Susan.....Mrs F. MATTHEWS.

To conclude with, Poole's Farce of

A Nabob for an Hour.

Mr Frampton, Mr JOHN WEBSTER,
Dick Dumpy, ... Mr DAVID REES,
Sam Hobbs, Mr STRICKLAND,
Miss Emma Leslie ..... Miss CHARLES.
Nanny Scraggs. Mrs F. MATTHEWS.

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THE

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AND

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No. 5982. *Tuesday, Feb.* 23, 1841. *Price* 1*d.*

"The Play's the thing."—Ask for *Thomas's Observer.*

COVENT GARDEN THEATRE.

THIS Theatre was very full, last night, to witness Shakspere's *Midsummer Night's Dream*, and the Pantomime.

DRURY LANE THEATRE.

LAST night there was a very "gay and festive scene" at this Theatre, the Ball Masqué et Travesti, which was given here, being attended by nearly all the fashionables in town, and the splendor of the various dresses, together with the tasteful fittings up of the Theatre, rendered the *tout ensemble* one of the most brilliant spectacles ever witnessed.

In consequence of the re-arrangement of this Theatre after the Ball of last evening, and to-morrow being Ash-Wednesday, there will be no performance here until Thursday next, when the Concerts d'Hiver will be resumed. According to an advertisement put forth by Mr. Eliason, there will be only two weeks more of these Concerts, after which he has made arrangements with Mr. Schumann for the performance of the German Opera at this Theatre for about three months, to commence in March.

HAYMARKET THEATRE.

THE entertainments, at this Theatre, yesterday evening, were *Money, The Ladies' Club,* and *A Nabob for an Hour.*—The house was well attended.

ENGLISH OPERA HOUSE.—Mr. Rayner will open this Theatre, for one night only, on Monday next. He will be surrounded on the occasion by a constellation of variety and excellence (particularly in the female department) rarely congregated in one night's performance.

A new five act Comedy, by R. B. Peake, is to be produced at Covent Garden Theatre very shortly. Although this favourite and successful dramatic writer is the author of a whole progeny of farces, melodramas, &c. we believe this is only the second five-act piece he has as yet produced.

The state of theatricals in America is described as deplorable. Two of the principal Theatres in New York are giving promenade concerts.

Mr. Hatton, the talented violoncello player, has come into a very considerable property, by the demise of his wife's father.

Fanny Elssler gave a supper at the conclusion of her engagement at Charleston, South Carolina, at which *she* presided, gave toasts, and made speeches.

Mad. Fanny Elssler arrived at the Havannah on the 4th, but was

E. & J. Thomas, Printers, Exeter Street, Strand.

not to perform until the 20th. Her engagement was understood to be to perform for four nights in each week for four weeks, at 1,000 dollars per night. There was quite a rush to get at the table in the boarding-house at which she took lodgings—but the parties were sadly disappointed, as mademoiselle dined in private.

A magnificent bass singer named Boucher, from Bordeaux, will shortly make his first appearance at the Opera, in Paris.

At the Theatre in Havanna, when a favourite actor or actress takes a benefit, she seats herself on the evening of her Benefit near the entrance of the Theatre, and his or her admirers give as much as they choose for admission—never, however, less than the regular price.

Fashionable Lounges.

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Theatre Royal, Covent Garden.

This Evening, the Comedy of The

Merry Wives of Windsor.

Sir John Falstaff ..... Mr BARTLEY,
Justice Shallow, Mr F. MATTHEWS,
Master Slender .... Mr CHARLES MATHEWS,
Mr Ford, Mr COOPER,
Mr Page ..... Mr BRINDAL,
Fenton, Mr W. HARRISON,
Dr Caius.....Mr J. BLAND,
Sir Hugh Evans, Mr MEADOWS,
Host of the "Garter,"..... Mr GRANBY,
Pistol, Mr W. H. PAYNE,
Nym..... .....Mr C. J. SMITH,
Bardolph, Mr AYLIFFE,
Robin ..... Miss MARSHALL,
Mrs Ford, Mrs NISBETT,
Mrs Page.....Madame VESTRIS,
Anne Page, Miss RAINFORTH,
Mrs Quickly..... Mrs C. JONES.

To conclude with, *(7th Time)* a New Comedy, in Two Acts, called The

White Milliner.

The Scenery by the Messrs: GRIEVE.

The Dresses, by Miss GLOVER & Madame THOMAS.

Lord Ortolan ..... Mr CHARLES MATHEWS,
Justice Twilight, Mr W. FARREN,
Herbert Conway ..... Mr BRINDAL,
Saul Sneezum, Mr KEELEY,
Doddles....(the Beadle)....Mr F. MATTHEWS,
Lazarus Muff, Mr W. H. PAYNE,
Officers .... Messrs. IRELAND and GARDINER,
Lady Ortolan, Miss COOPER,
Albina .....Madame VESTRIS,
Mrs Mellowpear, Mrs C. JONES,
Betty Furbelow..... Mrs HUMBY.

To-morrow, (Ash-Wednesday) their will be no Performance.
On Thursday, A Midsummer Night's Dream, and a new Farce, entitled The Captain of the Watch,

Theatre Royal, Hay-Market

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Graves.....Mr WEBSTER,
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Flat, Mr WORRELL, Tabouret, Mr HOWE,
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Page, Miss GROVE,

Lady Franklin.....Mrs GLOVER,
Georgina Vesey, Miss P. HORTON,
Clara Douglas ..... Miss HELEN FAUCIT,

To conclude with, (*by Desire*) the Comedy of

The Love Chase.

Sir William Fondlove, Mr STRICKLAND,
Master Waller ..... Mr HOWE,
Wildrake, Mr WEBSTER,
Trueworth.....Mr J. WEBSTER,
Neville, Mr WORRELL,
Humphreys.....Mr CAULFIELD,
Changewell, Mr GOUGH,
George, Mr BISHOP, Lawyer, Mr GREEN,
Lash, Mr T. F. MATHEWS,
Widow Green..... .....Mrs GLOVER,
Constance, Mrs STIRLING,
Lydia .... Miss CHARLES,
Alice, Mrs WOULDS,
Phœbe, Miss PARTRIDGE, Amelia, Miss MATTLEY
Lady, Miss GROVE.

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COVENT GARDEN THEATRE.

The Merry Wives of Windsor was acted here, last night, followed by (first time at second price,) Jerrold's Comedy of *The White Milliner.* Mr. Brindal took the part of *Mr. Ford*, in the first piece, in lieu of Mr. Diddear, in consequence of a domestic calamity having occured to the latter gentleman.

HAYMARKET THEATRE.

Money, and *The Love Chase*, were repeated here last night to a good house. Mr. Macready's engagement at this Theatre will terminate in less than three weeks, when Sir E. L. Bulwer's new Comedy of *Money*, will have to be withdrawn. It is stated that Mr. Macready's provincial engagements will prevent his re-appearance in London for a considerable time.

This being Ash-Wednesday, there will be no performance at any of the Theatres to-night.

DRURY LANE THEATRE.

M. JULLIEN's Benefit will take place at this Theatre on Friday evening next, for which occasion he has prepared a most attractive bill of fare. Mr. Elisson has announced another Bal Masqué, which we believe will be the last, to take place on Monday, the 8th of March.

HER MAJESTY'S THEATRE.

THIS house will open for the season on Tuesday, March 9. with Cimarosa's Opera of *Gli Orazj Ed I Curiazj*, in which Mdlle. Pauline Garcia (now Madame Viardot,) will appear, and a Signor Righini will make his first appearance in this country in the character of *Orazio.* Mademoiselle F. Elssler, it is expected, will be in London in time to make her appearance on the same evening in the Ballet of *La Tarentule.*

Mr. Baker, the late acting manager of the Olympic Theatre, has announced that he intends taking a Benefit to-morrow night at the English Opera House.

The Drama.—A few gentlemen connected with the Theatre Royal, anxious to manifest their esteem and gratitude to Mr. Duncombe, M. P. for the exertions he has made to promote generally the interests of the members of the "sock and buskin," are about to present him, through the hands of the celebrated Clown, Mr. T. Mathews, with a beautiful Scotch mull, splendidly mounted in gold, with chase top and Cairngorm stone. A shield of gold on the front of the mull bears the following inscription :—" Presented to

E. & J. Thomas, Printers, Exeter Street, Strand.

T. S. Duncombe, Esq. M. P., as an humble but sincere tribute of respect (from twelve admirers,) for his great exertions to further the interests of the theatrical profession. Edinburgh, Feb. 1, 1841." *Caledonian Mercury.*

Inconstant Fanny.—The action by the director of the Opera against Fanny Ellsler, for breach of her engagement, which was first called on on the12th instant, but postponed, came to a hearing on Friday. The fair fugitive remaining in default and not having given a sufficient power to her counsel, the Court, upon the motion of the advocate for the Opera, declared the engagement to be vacated, but reserved the question of damages, which were laid at 60,000 francs.

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FAIRIES.

Oberon (King of the Fairies) Madame VESTRIS,
Titania (Queen of the Fairies) Mrs W. LACY,
First Fairy, Miss RAINFORTH,
Second Fairy, ... Miss GRANT.
3rd Fairy, Miss LEE, 4th Fairy, Miss A. TAYLOR,
Sylphs, Mr GILBERT and Miss BALLIN,

Characters in the Interlude performed by the CLOWNS:

After which, (*First Time*) a New Farce, in One Act, entitled The

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Captain of the Watch, Mr C. MATHEWS,
Baron Vanderpotter ..... Mr BARTLEY,
Adolf de Courtray, Mr J. VINING,
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"Nothing extenuate, nor set down aught in malice."—*Othello.*

No. 5984. *Thursday, Feb.* 25, 1841. *Price* 1*d.*

"The Play's the thing."—Ask for *Thomas's Observer.*

Mr. Balfe has announced the English Opera House to open on Saturday, March 6. The Operatic corps is strong, including the names of Phillips, Wilson, Stretton, Barker, Madame Balfe, Miss Gould, (a pupil of John Barnett's,) and Miss Howard (a pupil of Mr. Allen's,) of whom rumour speaks very favourably. The Theatre is to be open four nights a week, viz. Mondays, Tuesdays, Thursdays, and Saturdays, and the performance will not commence until half-past seven. Mr. Balfe is himself the conductor, and Mr. Loder, of Bath, the leader, Mr. Mc Ian stage-director, and Mr. Notter box-book keeper. The chorus consists of 60 voices, and the whole arrangements seem to be spirited and effective. The lessee's new Opera of *Keolanthe*, will be produced on the first night of the season, to be followed by a translation of the Opera of *Betly*, compressed into one act. The second price will be admitted after the conclusion of the first Opera. We sincerely and heartily wish success to the undertaking, and recommend all concerned to eschew division among themselves, and their exertions cannot then fail to be successful.

The domestic calamity which has prevented Mr. Diddear's appearance at Covent Garden Theatre for the last few evenings, is the death of his father, Mr. John Diddear, which took place on Friday last. This gentleman was much respected as manager of the Brighton, Dover, Deal, and Richmond Theatres. He was upwards of 80 years old at the period of his decease.

The new Madrigal Society is making a very great progress under the direction of Mr. T. Cooke; the members meet once a week, at Willis's-rooms, to practise the works of the old masters.

The following is a list of the principal singers who are engaged to appear in the German Opera at Drury Lane Theatre next month. Madame Stoeckel Heinefetter, Madame Lehman, from the Imperial Theatre at Vienna, Madame Von Hasselt (Barth,) Prima Donna at the Imperial Theatre at Vienna, Demoiselle Lutzer, Prima Donna at the Grand Opera, Francfort, Madame Schumann, and Madame Schrœder Devrient. Herr Heitzinger, Primo Tenore at the Grand Ducal Theatre, Carlerhue, Herr Mellinger, Principal Bass from the Imperial Theatre at Vienna, Herr Staudigl, and the extraordinary and unrivalled singer, Herr Tichatschek, Principal Tenore from the Grand Opera at Dresden. Second singers:—Mad. Michalesi, Demoiselle Sachr, Herr Emmerich, Herr Leyler, Herr Hermanns, and Herr Steiner, exclusive of the full and effective force of M. Schumann's own Establishment in Germany. The Chorus will consist of eighty voices, and the orchestra will be composed of first-rate German musicians. Acting-Manager Mr. Bunn.

E. & J. Thomas, Printers, Exeter Street, Strand.

Past and Present.—Mr. Braham was examined by the Committee of the House of Commons in 1832, on the subject of the laws affecting dramatic literature. The first question put to him was—" Are you the proprietor of any Theatre ?" To which he replied with great emphasis—" *Thank God, I am not.*" In less than two years afterwards, he built and became the proprietor of the St. James's Theatre.

General Illumination.—Mathews, in one of his entertainments, used to tell a story of an Innkeeper, who never allowed a guest a candle unless he ordered a pint of wine; whereupon the guest contends, upon the reciprocity system, for a fresh light for every half-bottle, and finally drinks himself into a general illumination!

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Pierre ..... Mr GARDINER,
Guards, Messrs BIRT and BUTLER,
Kristina ..... Mrs WALTER LACY,
Katryn, Mrs HUMBY.

To conclude with, **A COMIC SCENE**
By Mr C. MATHEWS and Mr KEELEY,
ENTITLED

Two in the Morning.

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Theatre Royal, Drury Lane.

☞ Last Two Weeks of the present Performance.

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No. 5985. *Friday, Feb.* 26, 1841. *Price* 1*d.*

"The Play's the thing."—Ask for *Thomas's Observer.*

COVENT GARDEN THEATRE.

After *The Midsummer Night's Dream,* a new Farce was produced here, under the title of *The Captain of the Watch,* with the most unequivocal and well merited success. The scene is laid in Brussels; the plot though slight is intricate, and extremely farcical, and much tact is displayed in arranging the numerous situations. It commences by discovering a young lady (Mrs. Walter Lacy,) engaged with her abigail (Mrs. Humby,) in the intellectual game of battledore, when by a mischance the shuttlecock is dispatched over the wall of the garden, and while Kristina is lamenting its loss, her lover (Mr. Vining,) appears mounted on the top of the wall, bearing the fugitive back in safety. A short interview follows, during which the Captain of the Watch, (Mr. C. Mathews,) seeing the garden gate open, cooly walks in, and enters into conversation with Adolph de Courcy, a young officer who is absent from his regiment without leave, and who, in fact, is under arrest by the Captain of the Watch. They severally leave the garden, but soon after a disturbance is heard in the street, and Viscount de Ligny, the Captain of the Watch, (who has just been engaged in an intrigue,) enters in haste, having made his escape from the hands of those over whom he presided. While he is still in the garden, the owner, Baron Vanderpotter, (Mr. Bartley,) enters, and, hearing in the dark the noise of a person moving, accosts him, and threatens to deliver him into the custody of the Watch, when the Captain hits upon a plan to pacify his rage, and relates a long fabricated story of an injured sister, by which he works upon his sympathy. In the meantime the abigail, expecting the lover, introduces him into the house in mistake, as the darkness of the night renders him invisible. The lover then enters the garden, and the Baron, who had previously retreated to make arrangements for the Captain of the Watch, returns and introduces the lover, mistaking him for the person who had just excited his sympathy.

The Captain is then introduced to the lady, who, as well as the abigail, is under the belief that he is the *bona fide* lover, till a candle throws a light upon the affair, and Mrs. Humby very archly declares that he must have been changed. Hearing a noise on the stairs, the Captain of the Watch secrets himself in the first chamber at hand, which proves to be that of Kristina, and the Baron enters bringing in with him Adolph de Courcy, who is at length discovered, and, after some explanation, the parties are reconciled, the Captain having previously produced his warrant of arrest, and having brought the Baron to consent to the union of the lovers, by mentioning an intrigue in which he knew him to have been engaged, and threatening to expose his follies. The piece was excellently acted, and Mr. C. Mathews announced it for repetition amidst tumultuous applause. Mr. Planché is the author.

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HAY-MARKET THEATRE.

LAST night, after the Comedy of *Money*, a Drama, in two acts, entitled *The King's Barber*, was produced at this Theatre. It is, we believe, translated from the French, by Mr. Webster, the lessee. We have only space in to-day's number to state that the acting in it is extremely good, and that the piece was altogether well put upon the stage, if we except the musical arrangements, which were anything but creditable to the conductor of that department.—There was a good house. The new Drama will be repeated to-night, preceded by *Money*, and followed by *John Jones*.

Mr. Jacobs, the Ventriloquist, has been attracting numerous audiences to the Strand Theatre during the week.

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Sir John Falstaff ..... Mr BARTLEY,
Justice Shallow, Mr F. MATTHEWS,
Master Slender .... Mr CHARLES MATHEWS,
Mr Ford, Mr COOPER,
Mr Page ..... Mr DIDDEAR,
Fenton, Mr W. HARRISON,
Dr Caius..... Mr J. BLAND,
Sir Hugh Evans, Mr MEADOWS,
Host of the "Garter,"..... Mr GRANBY,
Pistol, Mr W. H. PAYNE,
Nym..... .....Mr C. J. SMITH,
Bardolph, Mr AYLIFFE,
Robin .... Miss MARSHALL,
Mrs Ford, Mrs NISBETT,
Mrs Page..... Madame VESTRIS,
Anne Page, Miss RAINFORTH,
Mrs Quickly..... Mrs C. JONES.

Previous to the Comedy, the Band will perform the
Overture to .... 'Le Philtre,' .... Auber.
Leader, Mr. HUGHES.

To conclude with, *(8th Time)* a New Comedy, in Two Acts, called The

White Milliner.

The Scenery by the Messrs: GRIEVE.
The Dresses, by Miss GLOVER & Madame THOMAS.

Lord Ortolan ..... Mr CHARLES MATHEWS,
Justice Twilight, Mr W. FARREN,
Herbert Conway ..... Mr BRINDAL,
Saul Sneezum, Mr KEELEY,
Doddles....(the Beadle)....Mr F. MATTHEWS,
Lazarus Muff, Mr W. H. PAYNE,
Officers .... Messrs. IRELAND and GARDINER,
Lady Ortolan, Miss COOPER,
Albina .....Madame VESTRIS,
Mrs Mellowpear, Mrs C. JONES,
Betty Furbelow..... Mrs HUMBY.

To-morrow, A Midsummer Night's Dream, and (2nd time) a new Farce, entitled The Captain of the Watch.

Theatre Royal, Drury Lane.

☞ Last Six Nights of the present Performance.

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Overture .. Der Freyschutz .. C.M.VonWeber

Quadrille, Parisien, ... Jullien

Solo—Bassoon—Mons. BAUMANN.

Quadrille Chromatique... Aux Dames D'Angleterre.. JULLIEN. (a Copy of which will be presented *Gratis*, between the acts of the Concert, to each Lady visiting the Dress Circle or Private Boxes)

Fantasia on 'The Hermit's Song,' from Der Freyschutz, Flute, Herr FRISCH. .... Frisch

Valse..Chromatique..for Two Orchestras .. Jullien

NEW QUADRILLE,

LES HUGUENOTS

Le Massacre de St. Barthelmy. .. Jullien.

PART II.

Sinfonia Pastorale.

Duo Concertante, from Il Pirati, Violin and Violoncello, Messrs Pilet & De Loffre.

Valze..The Nightingale..Variations Piccolo Obligato, Composed and Performed by M. JULLIEN.

Quadrille de Chasse .. La Saint Hubert .. Jullien

Grand Air from GUILLAUME TELL, .. Rossini Tromboneالto, Cornet a Pistons, Herr KOENIG.

Veillons au Salu de l'Empereur, National Hymn, as performed at the Funeral of Napoleon Buonaparte.

With Solos for Violin, Orphicleide, and Cornet, by M. M. DE LOFFRE, PROSPERE, and Herr KOENIG.

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THE
Theatrical Observer;
AND
Daily Bills of the Play.

"Nothing extenuate, nor set down aught in malice."—*Othello.*

No. 5986. *SATURDAY, Feb.* 27, 1841. *Price* 1*d.*

"The Play's the thing."—Ask for *Thomas's Observer.*

COVENT GARDEN THEATRE.

The Merry Wives of Windsor, and *The White Milliner*, were the performances, at this Theatre, yesterday evening.

HAY-MARKET THEATRE.

THE scene of *The King's Barber*, (which we had only space briefly to notice in our last number), is laid in Spain, during the reign of Alphonso, King of Arragon, against whose life a conspiracy is formed. The plot is founded on an historical anecdote. The commencement of the Drama introduces Alphonso, (Mr. F. Vining,) whose gallantries are somewhat of a wholesale description, at the Hostelry of Pinchilla, (Mrs. W. Clifford,) in pursuit of her daughter Paghita, (Mrs. Stirling,) who, however, is affianced to and on the eve of wedding Gil Perez, the King's Barber, (Mr. Wallack,) although the object of her affection is Juan, (Mr. J. Webster), one of the Conspirators against the King's life. The King having caused Paghita to be forcibly conveyed to his palace, Gil Perez, in a fit of jealous rage, joins the conspirators, and undertakes to put Alphonso in their power. The office held by Gil Perez affords him the desired opportunity of dispatching his Majesty, by cutting his throat while shaving him, but his agitation awakens the suspicions of the King, who, despite the importunities of the operator, declines being shaved, and in his rage he throws the cloth out of the window, which, unfortunately for the Barber, is the signal agreed upon by him to announce the assassination of the King. The revolt is quelled, and the rebels taken, but Alphonso resolves to test beyond question the loyalty of Perez, and having created him a Marquis, insists upon shaving his own barber. The determined and significant conduct of the King extorts a confession from Perez, and the Drama concludes by his Majesty and his barber simultaneously resigning their pretensions to Paghita, and consenting to her union with Juan.

Of Wallack, upon whom rested the whole weight of the piece, it is not too much to say that his pure and natural acting of a difficult part, partaking both of serious and comic, fully justified the unrivalled reputation he has acquired; his finished and masterly delineation carried the Drama through, but failed in obtaining the unanimous applause of the audience at the fall of the curtain. Vining was not quite perfect in his part, which was not a very profitable one, and Mrs. Stirling performed judiciously what little was intrusted to her. The getting up was admirable, both as regards scenery and costume. An appropriate dance in the first act was almost lost to the audience by being performed in a gloomy recess at the back of the stage. We have no doubt that the indefatigable lessee has other novelties in readiness to replace *The King's Barber*, who, we fear, is not long destined to *operate* beneficially on the audience.

After the Comedy of *Money*, the Drama of *The King's Barker*, was

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acted for the second time, yesterday evening, followed by *John Jones.* Her Majesty and Prince Albert were present during the performance of the Comedy.—There was an excellent house.

Donizetti's New Opera.—The first representation of Donizetti's new Opera, in three acts, *Adelsa*, produced at Rome in the Apollo Theatre, on the 11th instant, was attended with enthusiastic success, The *maestro* presided at the piano and conducted. He was vehemently applauded, and the Opera cheered from beginning to end. "The fact is," says a private letter, "that rarely Italian music attained such fine dramatic proportions, and rarely has passion spoken a more expressive language; these are the two distinguishing qualities of the work."

We understand that subscription tickets fer the ensuing season at the English Opera House, have already been taken to the amount of 1000*l.*

Fashionable Lounges.

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Monday, stroll to Madame Tussaud's elegant Exhibition, Golden Corinthian Saloon, Baker Street, Portman Square.—Just added to her unrivalled collection full length figures of the Archbishop of York, the Lord Bishop of London, the Marquis of Londonderry, Lord Palmerston, Mehemet Ali, in costume, and Paganini,—also splendid figures of Her Majesty, the Queen, Prince Albert in his military costume, and the group of John Knox reproving Mary Queen of Scots.

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Theatre Royal, Covent Garden.

This Evening, *(9th Time)* a New Comedy, in Two Acts, called The

White Milliner.

Lord Ortolan ..... Mr CHARLES MATHEWS,
Justice Twilight, Mr W. FARREN,
Herbert Conway ..... Mr BRINDAL,
Saul Sneezum, Mr KEELEY,
Doddles....(the Beadle)....Mr F. MATTHEWS,
Lazarus Muff, Mr W. H. PAYNE,
Officers .... Messrs. IRELAND and GARDINER,
Lady Ortolan, Miss COOPER,
Albina .....Madame VESTRIS,
Mrs Mellowpear, Mrs C. JONES,
Betty Furbelow..... Mrs HUMBY.

After which, *(2nd Time)* a New Farce, in One Act, entitled The

Captain of the Watch

Viscount deLigny (Captain of the Watch of the City of Brussels) Mr C. MATHEWS
Baron Vanderpotter ..... Mr BARTLEY,
Adolf de Courtray, Mr J. VINING,
Officer of the Watch .... Mr COLLETT,
Louis. Mr IRELAND,
Pierre ..... Mr GARDINER,
Guards, Messrs BIRT and BUTLER,
Kristina, Mrs W. LACY, Katryn, Mrs HUMBY.

To conclude with, (55th Time) the Comic Christmas Pantomime, called The

Castle of Otranto

THE REGIONS OF ROMANCE.
Spirit of Romance. Miss LEE,

The CASTLE of OTRANTO

Spirit of Burlesque...Mr S. SMITH,
Interior of CASTLE YARD, with the GIANT HELMET.
Manfred..(Usurping Prince of Otranto)..Mr W.H.PAYNE,
PrincessHippolyta.....(his very ill-used Wife)..MrT.RIDGWAY
The Lady Isabella..Miss FAIRBROTHER,
Theodore.....(a Peasant).....Mr C. J. SMITH,
The Prophecy.—Vault in the Castle.
The Escape.—Grand Staircase and Gallery, leading to the Great Chamber.
The Ghost—The Castle Gate. *The Gigantic Sabre.*
The Marquis of Vicenza.....Mr MORRELLI,
Another View of the Castle Yard and the GIANT HELMET
The Denouement. An Unexpected Change in Affairs.
Harlequin..MrC.J.SMITH, Columbine..Miss FAIRBROTHER,
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LES HUGUENOTS

Le Massacre de St. Barthelmy. .. Jullien.

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COVENT GARDEN THEATRE.

Midsummer Night's Dream was announced on Friday last for performance on Saturday evening, but owing to the hoarseness of Madame Vestris, the entertainments consisted of *The White Milliner*, the new Farce of *The Captain of the Watch*, and the Pantomime. Madame Vestris sustained her part in the first piece, which requires less exertion. The Farce went off with increased *éclat*, despite of the thinness of the audience and the inclemency of the weather, which was sufficient to disturb the equanimity of the Prime Minister himself.

On Thursday next, a new Comedy, in five acts, entitled *London Assurance*, will be produced at this Theatre.

HAY-MARKET THEATRE.

Money, *The King's Barber*, and *A Nabob for an Hour*, were performed here on Saturday evening. The same performance will be repeated to-night.

VICTORIA.—We witnessed the performance of the Melo-drama of *The Dumb Savoyard* at this Theatre on Saturday evening. This piece had a successful run at Drury Lane ten or twelve years ago, Mrs. Barrymore playing *Pipino*, the Savoyard, and Wieland the Monkey. These characters are now performed by Howell and Blanchard, whose acting, as well as that of all concerned, is likely to render the piece attractive for some time to come. We would just suggest to Mr. Blanchard that the incident of climbing into a private box, and drinking gin and water therein, might be omitted without at all detracting from his really talented performance.

ADELPHI.—The following fashionables visited this Theatre, last week, to witness the new piece of *Satanus*:—His Royal Highness the Duke of Cambridge and party, His Royal Highness Prince George, Prince Esterhazy, the Dukes of Beaufort and Leeds, Duchess of Cleveland, Marquis of Normanby, Dowager Duchess of Bedford, Countess of Glengall, Lady Burdett and party, Lady Williams, Earl of Pembroke, Lords Sandwich, Cardigan, Glentworth, Ward, Seaham, Leveson, Adolphus and Augustus Fitzclarence, the Hon. Captain and Mrs. Rous, the Hon. Mrs. Sanderson, the Hon. Grantley Berkeley, Albert Cohen, Esq.

The differences between the members of the Lyceum Promenade Concerts have been most amicably arranged.

Mr. Fitzball is the author of the libretto of Balfe's new Opera of *Keolanthe.*

Rubini, who will retire from public after the approaching Opera season, with a princely fortune, commenced his career as a Chorus singer, and appeared in that capacity at the Milan Theatre in 1812. He is not more than 45 years of age.

E. & J. Thomas, Printers, Exeter Street, Strand.

IMPROMPTU.

(On reading the title of the New Comedy at Covent Garden Theatre.)

By a Member of the "London Assurance" Company.

It's past all endurance—that so much "*assurance*,"
'Tis the fashion for folks now to shew,
For in this our own day, through it's only in play,
Madame Vestris, Charles Mathews, and Co.
Are bringing from durance—a "*London Assurance*,"
Not thinking of asking one's pardon;
With two such directors, the public inspectors
Very soon will be seen
Where the fair evergreen
Is flourishing still in her *Garden*.

Fashionable Lounges.

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Theatre Royal, Covent Garden.

This Evening, Shakspere's

MIDSUMMER Night's Dream.

Theseus, Duke of Athens, Mr COOPER,
Egeus ....(Father to Hermia).... Mr DIDDEAR,
Lysander, (in love with) Mr J. VINING,
Demetrius, (Hermia,) Mr BRINDAL,
Philostrate, (Master of the Revels) Mr HEMMING
Quince (the Carpenter) Mr BARTLEY,
Bottom ..... (the Weaver) ..... Mr HARLEY,
Flute (the Bellows Mender,) Mr KEELEY,
Snout (the Tinker) Mr MEADOWS,
Snug.....(the Joiner).....Mr F. MATTHEWS,
Starveling (the Tailor) Mr W. H. PAYNE,
Hippolyta,(Queen of the Amazons) Mrs BROUGHAM
Hermia (in love with Lysander) Mrs NISBETT,
Helena (in love with Demetrius) Miss COOPER,
Oberon (King of the Fairies) Madame VESTRIS,
Titania (Queen of the Fairies) Mrs W. LACY,
First Fairy, Miss RAINFORTH,
Second Fairy, ... Miss GRANT.

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Pantaloon..Mr MORRELLI, Clown..Mr T. RIDGWAY,
Strawberry Hill. *Trafalgar Square, and the National Gallery.*
Opening of the Nelson Monument.
Miniature Model of a Man-of-War's Man, (with a Hornpipe) Miss A. PAYNE.
National Flag Dance, composed by Mr. OSCAR BYRNE.
Furnished Lodgings. *The Temple of the Drama.*
Interior of the Temple. China Warehouse & Grocer's Shop, with Post Office.
Chinese Pas de Trois, Master Payne, Miss Payne, Miss A. Payne.

The subject being started, the **Messrs. Grieve** will have the honor to lay before the Public their Views of the most interesting Disputable Points of

The Eastern Question.

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COVENT GARDEN THEATRE.

A Midsummer Night's Dream, and the Pantomime, were the entertainments here last night.

The Norwich Theatre.—Miss Ellen Tree concluded her engagement by the performance of *Juliana* and *Constance* on Friday, the *Countess* and *Pauline* on Saturday evenings. Miss Tree possesses that faculty which is the surest test of capability for the stage—the power of absolutely identifying herself with the character she represents, to an extent that impels her through whatever labour she undertakes. Thus after a week of exertion of mind and body and feelings which few could bear, her last efforts were fresh and vigorous, perhaps more so than at first. Every time we see her in the *Countess*, our wonder increases at the despotism of manner with which she invests her delicate form and features. The command with which she not only palpably subdues by a whisper, in sentences the most commonplace, the individual to whom they are addressed, but rivets, charms, or melts the whole audience, is marvellous. The desperate struggle, the fierce encounter of pride and love, where a passion of such subtle influence contends against a will of such majestic force, and finally overthrows and makes it subservient to the tenderest, the humblest confession, was a noble conception as nobly worked out by the author of the Play. Yet no one can follow the actress through the finesses of her art, concealed by a still more potent art—no one can be exalted by her vehemence or melted by her sorrow in all their variety of expression, voice, look, deportment, gesture, without the spontaneous acknowledgment that the genius of the latter has transcended the imagination of the former, and that to her belongs the praise of having embodied his language in palpable shapes, in which none other than her own exquisite fancy and exquisit powers could pourtray them. No taste but her own could perhaps vary the costume of her characters, with such infinite beauty and such perfection of adaption both to herself and the occasion. We have seen a good deal of the aristocracy of English beauty where English beauty is most armed for conquest, namely in the public and private assemblies of the metropolis, but we can call to remembrance no instance which combined the pride with the simplicity of dress, the richness of ornament with the purity of taste, the vivacity of colour with the repose and harmony of the ensemble, in the same nice proportions, having always due regard to the appropriate applications both as concerns the person and the quality. All great actors must possess not only penetration, distinction, observation, adaptation, and intensity, but also that buoyancy of animal spirits and that apprehensive sensibility which can take up on the instant and as readily lay down the feeling of the person to be represented. It is impossible to look upon Miss Tree during her

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professional exertions, or to converse with her in private, without perceiving that she is endowed with all these attributes *to excess*, though they are accompanied with an ingenuous modesty that makes no display for the sake of display. They are her innate faculties, and they speak in her every word and look and action. To such talent, to a constitution so amiable, it is amongst the compensating privileges of our calling to offer the sincerest homage, and we never made our oblations with more respect or a more deep sense of justice than in the present instance. The audience on Saturday night (and the Theatre overflowed) will bear us out in this our farewell notice by their own. At the end of *The Lady of Lyons* they called for Miss Tree, and the whole house rose with one consenting accordance to pay her reverence. Mr. Hoskins and Mr. Davidge enjoyed similar honours.—*Norwich Mercury*, Feb. 20th.

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Master Slender .... Mr CHARLES MATHEWS,
Mr Ford, Mr COOPER,
Mr Page ..... Mr DIDDEAR,
Fenton, Mr W. HARRISON,
Dr Caius..... Mr J. BLAND,
Sir Hugh Evans, Mr MEADOWS,
Host of the "Garter,"..... Mr GRANBY,
Pistol, Mr W. H. PAYNE,
Nym..... .....Mr C. J. SMITH,
Bardolph, Mr AYLIFFE,
Robin .... Miss MARSHALL,
Mrs Ford, Mrs NISBETT,
Mrs Page..... Madame VESTRIS,
Anne Page, Miss RAINFORTH,
Mrs Quickly..... Mrs C. JONES.

Previous to the Comedy, the Band will perform the
Overture to .. "Zanetta," .. Auber
Leader, Mr. HUGHES.

To conlude with, *(10th Time)* a New Comedy, in Two Acts, called The

White Milliner.

The Scenery by the Messrs: GRIEVE.
The Dresses, by Miss GLOVER & Madame THOMAS.

Lord Ortolan ..... Mr CHARLES MATHEWS,
Justice Twilight, Mr W. FARREN,
Herbert Conway ..... Mr BRINDAL,
Saul Sneezum, Mr KEELEY,
Doddles....(the Beadle)....Mr F. MATTHEWS,
Lazarus Muff, Mr W. H. PAYNE,
Officers .... Messrs. IRELAND and GARDINER,
Lady Ortolan, Miss COOPER,
Albina .....Madame VESTRIS,
Mrs Mellowpear, Mrs C. JONES,
Betty Furbelow..... Mrs HUMBY.

To-morrow, A Midsummer Night's Dream, with The Captain of the Watch, and Two in the Morning.

Theatre Royal, Drury Lane.

☞ Last Three Nights of the present Performance.

Herr KOENIG's BENEFIT.

This Evening, a Musical Entertainment, entitled The

Concerts d'Hiver.

Conductor, Mons. JULLIEN.

PROGRAMME.

PART I.

Overture .. Der Freyschutz .. C.M.VonWeber

Quadrille, Parisien, ... Jullien

Solo—Cornet a Pistons—Herr Koenig

Quadrille Chromatique,..Aux Dames D'Angleterre..
JULLIEN. (a Copy of which will be presented *Gratis*, between the acts of the Concert, to each Lady visiting the Dress Circle or Private Boxes)

Overture .. Semiramide .. Rossini

New Fantasia on Airs by LAFONT. Solo, Cornet a Pistons, Herr KOENIG.

NEW QUADRILLE,

LES HUGUENOTS

Le Massacre de St. Barthelmy. .. Jullien.

PART II.

Sinfonia Pastorale.

Description,—1st Movement; Delightful Sensations at the aspect of a beautiful country.—2nd Movement; Scene at a Rivulet.—3rd Movement; RusticDance.—4thMovement; Storm.—Finale,ShepherdsThanksgiving.

Postillon de Mam'ablou, .. New Quadrille.

Grand Air from GUILLAUME TELL, .. Rossini
TromboneAlto, Cornet a Pistons, Herr KOENIG.

Quadrille de Chasse .. La Saint Hubert .. Jullien

Valses .... Die Kosenden .... Lanner

Tarantella, from the Ballet "Bellphegor," Roch-Albert.

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THE
Theatrical Observer;
AND
Daily Bills of the Play.

" Nothing extenuate, nor set down aught in malice."—*Othello.*

No. 5989. *WEDNESDAY, March* 3, 1841. *Price* 1*d.*

" The Play's the thing."—Ask for *Thomas's Observer.*

COVENT GARDEN THEATRE.

The Merry Wives of Windsor, and *The White Milliner*, were performed at this house last night.

DRURY LANE THEATRE.

THE entertainments here yesterday evening were for the Benefit of Herr Koenig. On Thursday evening next, which will be the last night of the Concerts d'Hiver, Mr. Eliason takes his Benefit, and on Friday next, the second Grand Bal Masqué will be held at this Theatre.

HAY-MARKET THEATRE.

THE Comedy of *Money* reached its 70th representation last evening. The afterpieces consisted of *The King's Barber*, and *Bob Short.* A discreditable puff has been going the round of the papers in the shape of an advertisement, purporting to be a paragraph copied from a weekly print, in which a certain Tragedy, written by a certain Mr. Stevens, and styled *The Hungarian Daughter*, is stated to have been " emphatically" recommended to Mr. Webster by Mr. Macready, who is reported to have " interested himself warmly for the Play," and lamenting in true puffing style that Mr. M.'s recommendation had not been attended to by the worthy manager of the Haymarket Theatre. We are authorized to give the most unqualified contradiction to the above statement, which we do, with the regret that publishers should be compelled by circumstances to stoop to so unworthy a stratagem to force the sale of their works.

STRAND THEATRE.—An hour or two may be agreeably passed at this house, which has been taken for every evening during Lent by Mr. Jacobs, the Ventriloquist. His card tricks are very neatly done, and are sufficiently varied to avoid becoming tedious. His shooting a lady's watch from a pistol into the centre of a target was a clever illusion, as was also the affixing to a cross by the same process three cards promiscuously selected by the audience. His College Hornpipe, performed by his two fingers on a table, was ingenious, and met with a very flattering reception. Perhaps, however, the most amusing portion of the entertainment, to those who study character, is the bearing of the individuals who respond to the call of the caterer, and appear on the stage to assist him. One young gentleman was laudably zealous and active, nobly volunteering his services, with the utmost complacency, on each occasion. The fastidious might have seen occasion to find fault with the symmetry of his form, but the good-natured, pleased with the promptitude, would merely attribute his awkwardness to the confusion consequent upon his novel position. The Ventriloquism, though not well written, was extremely well performed. Mr. Jacobs concluded by singing seven verses, composed impromptu on as many subjects given to him by the audience. Thus one of the themes submitted to him " Accident," upon which he took

E. & J. THOMAS, Printers, Exeter Street, Strand.

the opportunity of introducing Prince Albert's breaking the ice, and the fall of the houses in Fleet-street. Neither the rhyme nor the metre are faultless, but nice criticism would be inappropriate, when the effect is so diverting, and the tact displayed by the Improvisatoire so ingenious. We cannot, in justice, forbear to speak in terms of praise, of the concise and compact orchestra, which, with so much ability and so little pretension, executes very neatly the pieces of music with which the entertainment is interspersed. The solos are remarkably well played, and the whole effect superior to many orchestras with double the number of performers.

Musical Madness.—A man was arrested the other day in the church of Saint Salpice, in Paris, who pretended that he was a pipe of the organ blown out by the wind. He earnestly requested that he might be restored to his place, or the music would be stopped.

Fashionable Lounges.

To the Editor of The Theatrical Observer.

Dear Mr. Editor, I address you from *Goode's European Cigar Divan & Chess Room*, 39, Ludgate Hill, having just popt in to take a cup of Coffee, whiff a true Havannah, kill an hour over one or two of the Morning and Evening Papers—skim the Magazines—play a game of Chess, and one of Billiards—delightful and elegant place——Just wish to mention, that I've arranged so as to rub shoulders with my friends, and the fashionable world at one or other of the *Grand Lounges* about town.

Monday, stroll to Madame Tussaud's elegant Exhibition, Golden Corinthian Saloon, Baker Street, Portman Square.—Just added to her unrivalled collection full length figures of the Archbishop of York, the Lord Bishop of London, the Marquis of Londonderry, Lord Palmerston, Mehemet Ali, in costume, and Paganini,—also splendid figures of Her Majesty, the Queen, Prince Albert in his military costume, and the group of John Knox reproving Mary Queen of Scots.

On Tuesday, pay a visit to the Somerset Gallery, 151, Strand, next door to Somerset House, to see a most wonderful exhibition, *The Industrious Fleas.* They dance, ride, drive a four-in-hand, fight, and in fact do everything in first rate style, exciting the admiration of all present. By the bye, this is Signor Bertolotto's exhibition, that he has been exhibiting for the last eight years.

On Wednesday go to the Cosmorama Rooms, 209, Regent Street, to view the new and beautiful views now exhibiting here; they are of the most interesting description, and deserve the patronage they receive,

In my way from the Theatre, drop into the *Harmonic Meeting*, held at Evans's Grand Hotel, King Street, Covent Garden,—quite delighted with the excellence of the singing, commences every evening at ten o'clock. When Mrs. P. is out of town, stay a week, and only pay a guinea for bed and breakfast. I'm always to be found on Saturday, at half-past five, at the Convivial Dinner held here.

Your musical readers are perhaps not aware that Mr. Cocks, of Princess Street, Hanover Square, the spirited Music publisher to Her Majesty, has been chosen by Messrs. Lanner, Strauss, Labitzky, Musard, Dufrene, Czerny, and Duarte Idos Santos, sole publisher of all their new works, and that no other house in Great Britain can possibly print any of their new compositions. A catalogue of the same may be had gratis.

Afterwards called at Emmett's, 27, Holborn Hill, to view his Novel Pen Maker, by which any one can make a superior Pen in less than one minute—also his improved Needle Threader, to enable Ladies, whose sight is impaired to thread their needles with the greatest ease—a most ingenious contrivance.

"Why is one of Perring's Beavers like the Queen's first head dress?"—"Because it is *a Crown* that sits lightly on the head of the wearer—one that will last through tumult and tempest, and though it may *reign* for ever, can never be injured.—Try Perring's Hats not to be equalled for cheapness, lightness, and durability, at 21s. each.—85, Strand.

"All good *spirits* come to my *Beck*," at his Dr. Johnson's Tavern, Bolt Court, Fleet Street—where you meet excellent company—capital fare at *fair* prices—delightful singing—(commences every evening at a quarter to nine,) cigar, billiards, good beds, and an enticing bill of fare,

On Saturday, I examine *Miss Linwood's* curious Needle Work, Leicester Square—just added other beautiful specimens of her art.—But I intrude—beg pardon—Your's, &c.—PAUL PRY.

Theatre Royal, Covent Garden.

This Evening, Shakspere's

MIDSUMMER Night's Dream.

Theseus, Duke of Athens, Mr COOPER,
Egeus.... (Father to Hermia).... Mr DIDDEAR,
Lysander, (in love with) Mr J. VINING,
Demetrius, (Hermia,) Mr BRINDAL,
Philostrate, (Master of the Revels) Mr HEMMING
Quince (the Carpenter) Mr BARTLEY,
Bottom ..... (the Weaver) ..... Mr HARLEY,
Flute (the Bellows Mender,) Mr KEELEY,
Snout (the Tinker) Mr MEADOWS,
Snug.....(the Joiner).....Mr F. MATTHEWS,
Starveling (the Tailor) Mr W. H. PAYNE,
Hippolyta,(Queen of the Amazons) Mrs BROUGHAM
Hermia (in love with Lysander) Mrs NISBETT,
Helena (in love with Demetrius) Miss COOPER,
Oberon (King of the Fairies) Madame VESTRIS,
Titania (Queen of the Fairies) Mrs W. LACY,
First Fairy, Miss RAINFORTH,
Second Fairy, ... Miss GRANT.

After which, (*3rd Time*) a New Farce, in One Act, entitled The

Captain of the Watch

Viscount de Ligny (Captain of the Watch of the City of Brussels) Mr C. MATHEWS
Baron Vanderpotter ..... Mr BARTLEY,
Adolf de Courtray, Mr J. VINING,
Officer of the Watch .... Mr COLLETT,
Louis. Mr IRELAND,
Pierre ..... Mr GARDINER,
Guards, Messrs BIRT and BUTLER,
Kristina, Mrs W. LACY, Katryn, Mrs HUMBY.

To conclude with, **A COMIC SCENE**
By Mr C. MATHEWS and Mr KEELEY,
ENTITLED

Two in the Morning.

To-morrow, (First Time) a New Comedy, in Five Acts, entitled London Assurance, and the Pantomime.

Theatre Royal, Drury Lane.

☞ Last Two Nights of the present Performance.

This Evening, a Musical Entertainment, entitled The

Concerts d'Hiver.

Conductor, Mons. JULLIEN.

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Quadrille, Parisien, ... Jullien

Solo··Violin··Mons. DE LOFFRE

Quadrille Chromatique,....Aux DamesD'Angleterre

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NEW QUADRILLE,

LES HUGUENOTS

Le Massacre de St. Barthelmy. .. Jullien.

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Description,—1st Movement; Delightful Sensations at the aspect of a beautiful country.—2nd Movement; Scene at a Rivulet.—3rd Movement; RusticDance.—4thMovement; Storm.—Finale,Shepherds Thanksgiving.

Postillon de Mam'ablou, .. New Quadrille. Musard

Grand Air from GUILLAUME TELL, .. Rossini TromboneAlto, Cornet a Pistons, Herr KOENIG.

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No. 5990. *THURSDAY, March* 4, 1841. *Price* 1*d.*

" The Play's the thing."—Ask for *Thomas's Observer.*

DRURY LANE THEATRE.

THIS evening we trust the Concerts d'Hiver will close with brilliancy. Mr. Eliason's claims to support are so well appreciated, that any appeal on our part would be superfluous.

COVENT GARDEN THEATRE.

LAST night, *A Midsummer Night's Dream, The Captain of the Watch,* and *Two in the Morning,* were the amusements here. The new Comedy, entitled *London Assurance,* will be performed this evening for the first time.

HAY-MARKET THEATRE.

Money, The King's Barber, and *A Nabob for an Hour,* were repeated, at this house, last evening.

Bath Theatre.—Mr. Charles Kean, who has been performing at the Plymouth Theatre, appears here this week in four new characters. An amateur named Sloane, resident in Bath, has just made a *début* as *Hamlet. The Bath Herald* observes that " It is due to him, (Mr. Sloane,) that at the very least, he sustained his part as well as any of the professional artists who acted with him. It is doubtless true of him that his voice is reedy, and, for want of the indispensable daily exercise and cultivation, not sufficiently powerful, nor capable of all the requisite inflexions and modulations. It is also true that in some passages, where the accomplished Prince gives way to the sensitive melancholy and moody sadness of his nature, his delivery was rather too monotonous, and savoured a little of the " task of rote" ; it was, consequently unimpressive, because it was unemphatic in these instances of which a remarkable one was the famous soliloquy " To be," in which he made but one good point, towards the close, which was rapturously cheered. In the characteristic delineation of the frankness and gentleness of *Hamlet* with his friends *Horatio* and the rest, Mr. S. was very successful. Mr. S. possesses good stage features and person, graceful carriage, and symmetrical figure. Taking the performance altogether we might be disposed to say that with diligent study, and *proper teaching* a first-rate *Hamlet* might be enacted by Mr. Sloane, and that by force of talent alone, he has already achieved a portrait of the character, of which the stage has no cause to be ashamed at the present day." Mr. Sloane was called before the curtain at the close by a house crammed to suffocation.

The Grand Sultan has conferred the decoration, in brilliants, of Nitscham Iftihar on Donizetti, the composer. His brother is director of his Highness's music.

A poor actor at Norwich, personating *Grainger,* in the Farce of *Who's the Dupe?* on his Benefit night, which turned out a very wet evening, and occasioned a bad house, in reply to *Gradus's* Greek quotation, where *Old Doily* sits as umpire, began thus: " *O raino nighto! spoilo benefito quito!*"

E. & J. THOMAS, Printers, Exeter Street, Strand.

Musical Taste.—An American tourist, after visiting England, published a Book of Travels, in which he gave it as his opinion that the compositions of Mozart, Beethoven, Haydn, Spohr, and Weber, were certainly very fine, though unequal to—*Yankee Doodle !*

On the tomb of Purcell, in Westminster Abbey, it is set forth that "Purcell is gone to that blessed place where only his harmony can be excelled." The widow of a celebrated Pyrotechnician was so pleased with this epitaph, that she determined to adopt it for her husband, and wrote accordingly that "he was gone to that *blessed place*, where only his *fireworks* could be equalled !"

Shakspere and Cervantes.—It is singular that the two most admirable writers that modern Europe produced, Shakspere and Cervantes, both died on the same day, in the same year, viz. April the 23rd, 1616.

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Theatre Royal, Covent Garden.

This Evening, (First Time) a New Comedy, in Five Acts, entitled

LONDON ASSURANCE.

The Scenery by the Messrs: GRIEVE.

The Decorations and Appointments by Mr. W. BRADWELL.

Sir Harcourt Courtly, Bart. Mr W. FARREN,
Max Harkaway, Esq. ..... Mr BARTLEY,
Mr Charles Courtly, Mr ANDERSON,
Mr Adolphus Spanker ..... Mr KEELEY,
Mr Dazzle..... Mr CHARLES MATHEWS,
Mark Meddle, Mr HARLEY,
Cool, Mr BRINDAL, Isaacs, Mr W. H. PAYNE,
Martin, Mr AYLIFFE, Simpson, Mr HONNER,
James, Mr COLLETT,
Servants, Messrs. IRELAND and GARDINER,
Grace Harkaway, Madame VESTRIS,
Lady Gay Spanker ..... Mrs NISBETT,
Pert, Mrs HUMBY.

To conclude with, (57th Time) the Comic Christmas Pantomime, called The

Castle of Otranto

THE REGIONS OF ROMANCE.

Spirit of Romance, Miss LEE,

The CASTLE of OTRANTO

Spirit of Burlesque...Mr S. SMITH,

Interior of CASTLE YARD, with the GIANT HELMET.

Manfred..(Usurping Prince of Otranto)..Mr W.H.PAYNE,
PrincessHippolyta.....(his very ill-used Wife)..MrT.RIDGWAY
The Lady Isabella..Miss FAIRBROTHER,
Theodore.....(a Peasant).....Mr C. J. SMITH,
The Marquis of Vicenza.....Mr MORRELLI,
Another View of the Castle Yard and the **GIANT HELMET**

The Denouement. An Unexpected Change in Affairs.

Harlequin..MrC.J.SMITH, Columbine..Miss FAIRBROTHER,
Pantaloon..Mr MORRELLI, Clown..MrT. RIDGWAY,

Strawberry Hill. *Trafalgar Square, and the National Gallery.*

Opening of the Nelson Monument.

Miniature Model of a Man-of-War's Man, (with a Hornpipe) Miss A. PAYNE.

National Flag Dance, composed by Mr. OSCAR BYRNE.

Furnished Lodgings. *The Temple of the Drama.*

Interior of the Temple. China Warehouse & Grocer's Shop, with Post Office.

Chinese Pas de Trois, Master Payne, Miss Payne, Miss A. Payne.

The subject being started, the **Messrs. Grieve** will have the honor to lay before the Public their Views of the most interesting Disputable Points of

The Eastern Question.

To-morrow, A Comedy, and The White Milliner.

Theatre Royal, Drury Lane.

☞ Last Night of the present Performance.

Mr. ELIASON's BENEFIT.

This Evening, a Musical Entertainment, entitled The

Concerts d'Hiver.

Conductor, Mons. JULLIEN.

PROGRAMME.

PART I.

Overture .. Don Giovanni .. Mozart

Quadrille..La Princess Royale..Viscountess D'A—

Solo—Bassoon—Mons. BAUMANN.

Cent-Suisse, Quadrille, M.S. .. .. Musard

Solo, Cornet a Piston, Herr KOENIG, Solo, Trombone, Mons. DANTONET

Solo .. Violin .. Mr. ELIASON.

Overture .. Semiramide .. Rossini

NEW QUADRILLE,

LES HUGUENOTS

Le Massacre de St. Barthelmy. .. Jullien.

PART II.

LOCKE'S Celebrated Music to **MACBETH.**

Hecate, by Mons. Prospere, on the Ophicleide.
1st Witch, by Herr Koenig, on the Cornet,
2nd Witch, by Mons, Barret, on the Oboe.
3rd Witch, by Mons. Baumann, on the Bassoon.

Valze..The Nightingale..Variations Piccolo Obligato, Composed and Performed by M. JULLIEN.

Quadrille Chromatique ....Aux DamesD'Angleterre

Solo—Cornet a Pistons—Herr Koenig

Overture .... Guillaume Tell .... Rossini

Valse .. La Caille .... Jullien

Duo Concertante, from Il Pirati, Violin and Violoncello, Messrs Pilet & De Loffre.

"GOD SAVE THE QUEEN,"

The Solo Parts by Mr Lazarus, Monsieur Barret, Herr Koenig.

Printed and Published, every Morning, by E. & J. Thomas, Exeter Street, Strand.—All Letters to be post paid.—Printing in General.

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No. 5991. *FRIDAY, March* 5, 1841. *Price* 1*d.*

" The Play's the thing."—Ask for *Thomas's Observer.*

COVENT GARDEN THEATRE.

THE author of the new Comedy, entitled *London Assurance,* (which was so successfully produced last night,) is Mr. Lee Moreton, who formed one of Miss Kelly's dramatic *corps* a few months back when she opened her Theatre in Dean Street. The cast was strong, as will be seen on reference to the annexed page, and it had besides the advantage of the usual elegant appurtenances inseparable from Madame Vestris's management. The first act introduces us to Sir Harcourt Courtly, a faded beau of 60, at whose town house, Mr. Harkaway, a rich country gentleman, has just arrived to escort him to his seat to pay his devoirs to Grace Harkaway, his niece, with whom the Baronet is on the point of marriage. Old Harkaway, meeting with Mr. Dazzle, (who has just before brought young Courtly home in a bacchanalian state,) invites this specimen of " London Assurance" to his country seat, which he cheerfully accepts, and persuading young Courtly to accompany him, they set off together, where Charles Courtly becomes enamoured of Grace, to wed whom his father is momentarily expected. Upon his arrival, father and son are unexpectedly confronted, but the altered dress and manner of the latter, who at the age of five and twenty, was looked upon by the father as a boy, and apparently kept close to his studies, renders him dubious of the relationship, a doubt favoured by Dazzle and Charles, as well as by the vanity of Sir Harcourt, who is unwilling it should be known that he is elderly enough to have so old a son. The ~~uxo~~ious old Baronet has not been long in the society of Oakleigh Lodge before he looks with a longing eye upon Lady Spanker, who, to forward the views of Grace and her lover, pretends to favor the views of Sir Harcourt, and apparently agrees to an elopement with him. This leads to a harmless challenge from the lady's husband, and to the exposure of the folly of Sir Charles Harcourt, and the marriage of his son with the rich heiress, Grace Harkaway. This is but a very faint outline of the most successful Comedy in five acts which has been produced for many a long year. There are other characters wound up with the very ingenious plot, though not chief actors in it, such as *Mark Meddle,* a busy pettifogging lawyer, excellently personified by Harley, *Cool,* a valet, acted to the life by Brindal, and *Pert,* a waitingmaid, whose character is explained by her name, represented by Mrs. Humby with consummate ability. For the rest, we must say that rarely has it been our good fortune to have it in our power to give such unqualified praise. Farren's masterly conception of *Sir Harcourt Courtly* was perfectly original in style and dress, and it is therefore the more to be regretted that he was so imperfect in his part. Anderson, as his son, barring a somewhat artificial and frigid deportment, was dignified and judicious. C. Mathew's performance of *Dazzle* was inimitable. Bartley and Keeley were also fitted to a nicety, one as a jovial hearty fox hunting old English gentleman, the other as the retiring and modest husband of a *female* fox hunter, and it must be owned that Mrs. Nisbett's personation

E. & J. THOMAS, Printers, Exeter Street, Strand.

of this difficult character was second only to her *Constance*, in *The Love Chase;* she was immensely applauded throughout. Madame Vestris, as the heroine, displayed her usual judgment and propriety, her acting being characterized by a quiet grace and elegance which was not the less charming from the contrast afforded by the part of *Lady Spanker*. The applause was literally enthusiastic from beginning to end, and it was given out for repetition by Mr. Mathews amid a perfect torrent of overwhelming approbation, unmixed by a single adverse ebullition, after which the author's appearance was loudly demanded, who eventually presented himself to receive the congratulations of the audience. We have not space to dwell upon the gorgeous splendour of the appointments, or upon the pleasant and sprightly dialogue with which the Comedy abounds, but its unqualified success will justify our recurring to it in a future number. The Pantomime concluded.—The house was crowded.

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Theatre Royal, Covent Garden.

This Evening, (2nd Time) a New Comedy, in Five Acts, entitled

LONDON ASSURANCE.

The Scenery by the Messrs. GRIEVE.

The Decorations and Appointments by Mr. W. BRADWELL.

Sir Harcourt Courtly, Bart. Mr W. FARREN,
Max Harkaway, Esq. ..... Mr BARTLEY,
Mr Charles Courtly, Mr ANDERSON,
Mr Adolphus Spanker ..... Mr KEELEY,
Mr Dazzle..... Mr CHARLES MATHEWS,
Mark Meddle, Mr HARLEY,
Cool, Mr BRINDAL, Isaacs, Mr W. H. PAYNE,
Martin, Mr AYLIFFE, Simpson, Mr HONNER,
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Grace Harkaway, Madame VESTRIS,
Lady Gay Spanker ..... Mrs NISBETT,
Pert, Mrs HUMBY.

Previous to the Comedy, the Band will perform the

Overture to .. "Zanetta," .. Auber

Leader, Mr. HUGHES.

After which, (4th Time) a New Farce, in One Act, entitled The

CAPTAIN OF THE WATCH.

Viscount deLigny (Captain of the Watch of the City of Brussels) Mr C. MATHEWS
Baron Vanderpotter ..... Mr BARTLEY,
Adolf de Courtray, Mr J. VINING,
Officer of the Watch .... Mr COLLETT,
Louis. Mr IRELAND,
Pierre ..... Mr GARDINER,
Guards, Messrs BIRT and BUTLER,
Kristina, Mrs W. LACY, Katryn, Mrs HUMBY

To-morrow, London Assurance, and The Captain of the Watch.

Theatre Royal, Hay-Market.

This Evening, (73rd Time) a New and Original Comedy, in Five Acts, called

MONEY!

WRITTEN BY SIR E. LYTTON BULWER, BART.

Lord Glossmore, Mr F. VINING,
Sir John Vesey, Bart.....Mr STRICKLAND,
Sir Frederick Blount, Mr J. WEBSTER,
Mr Benjamin Stout, M.P. .... Mr DAVID REES,
Evelyn, Mr MACREADY,
Graves.....Mr WEBSTER,
Captain Dudley Smooth, Mr WRENCH,
Sharp, Mr WALDRON, Toke, Mr OXBERRY,
Flat, Mr WORRELL, Tabouret, Mr HOWE,
Green, Mr T. F. MATTHEWS, Fritz, Mr GALLOT
Lady Franklin.....Mrs GLOVER,
Georgina Vesey, Miss P. HORTON,
Clara Douglas ..... Miss HELEN FAUCIT.

After which, (*by Special Desire,*) with Alterations by the Author, The

LADIES' CLUB

Mrs Fitzsmyth, (the Chairwoman) Mrs GLOVER,
Hon. Mrs Derby, Miss CHARLES,
Mrs Major Mortar..... Miss P. HORTON,
Who will introduce a New Song, entitled '**Morning & Evening.**
The Words by Mrs. MABERLY.
Mrs Bookly, Miss GROVE, Lady Smart, Mrs WOULDS
Mrs Twankay, Mrs W. CLIFFORD,
Mr Tiffin Twankay ..... Mr T. F. MATHEWS,
Hon. Mr Derby, Mr F. VINING.
Sir Charles Lavender ..... Mr J. WEBSTER,
Major Mortar, Mr STRICKLAND,
Captain Fitzsmyth ..... Mr OXBERRY,
Mr Narcissus Bookly, Mr WORRELL.
Flammer, Mr D. REES, Fricandeau, Mr CLARK,
Susan.....Mrs F. MATTHEWS.

To conclude with, POOLE'S popular Farce of

A Nabob for an Hour.

Mr Frampton, Mr JOHN WEBSTER,
Dick Dumpy, ... Mr DAVID REES,
Sam Hobbs, Mr STRICKLAND,
Miss Emma Leslie ..... Miss CHARLES.
Nanny Scraggs. Mrs F. MATTHEWS.

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THE
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No. 5992. *SATURDAY, March* 6, 1841. *Price* 1*d.*

" The Play's the thing."—Ask for *Thomas's Observer.*

DRURY LANE THEATRE.

In consequence of the great success of the performances here on Thursday last for Mr. Eliason's Benefit, they will be repeated to-night.

COVENT GARDEN THEATRE.

Last night the new Comedy was acted for the second time with undiminished success, to a good house. The dialogue is smart, pointed, and fluent, without being interlarded with an unmeaning quantity of words; everything said has a meaning and a purpose, and it never once wearies you with prosy disquisitions and pompous diction. It has furthermore the advantage of being written in a good kindly spirit, and its concluding moral, (Farren's definition of a gentleman,) is unexceptionable in itself, and embodied with great tact. The Comedy bids fair to have a brilliant career. The style of production it is impossible adequately to convey an idea of its superlative grandeur. There are but four scenes, one to each act, except the fifth, which is the same as the fourth, but the Squire's house, opening on to a green lawn,—the drawing-rooms so magnificeetly furnished, with the most costly articles of decoration—not stage properties, but *bona fide* realities—were such as were never before seen beyond the pale of fashionable life, and could only have been imitated by one used to that society. Mr. Lee Moreton, the author, of the Comedy, has a Play accepted at this Theatre. *On dit* that a new Easter piece is in preparation, in which Ellen Tree and Mr. Moore take the leading parts. The afterpiece, yesterday evening, was *The Captain of the Watch.*

HAY-MARKET THEATRE.

Mrs. Glover takes her Benefit at this Theatre on Monday next, when *Money*, and *The Love Chase* will be performed. Miss Howard, who made so favorable a *débût* as *Constance* on the occasion of her former Benefit, will repeat the character. Miss Helen Faucit puts forth her claims on the public on Thursday next, when Wallack will appear as *Master Walter*, in *The Hunchback.* The amusements here, last evening, consisted of *Money*, *The Ladies's Club*, and *A Nabob for an Hour.*

The opening of the English Opera House is postponed until Tuesday next, in consequence of the indisposition of Mr. H. Phillips.

Outrage at the Birmingham Theatre.—On Wednesday week the audience of the Birmingham Theatre suddenly became much alarmed in consequence of three large tissue paper bags of flour being simultaneously thrown from different parts of the gallery into the pit. The consternation this diabolical act created in all parts of the house, but particularly in the pit, cannot be described. The persons in the pit all hastened in a state of great terror to the doors, believing the roof of the Theatre was falling in. The cries of the females were most distressing. One of the bags of flour fell upon the head of a gentleman in the orchestra, a

E. & J. Thomas, Printers, Exeter Street, Strand.

second in the centre, and a third about the fourth bench from the centre box in the pit, the whole of which was speedily enveloped in a cloud of dust. Fortunately there was only one person injured in the terrific rush to escape from the house, a female who was knocked down when struggling at the door. In consequence of the general alarm in the gallery, the scoundrels who committed this wanton outrage, were not secured; but, in consequence of information that was conveyed to the police officer on duty, a fellow, named Thomas Jackson, was taken into custody during the night, He was brought before the magistrates on Thursday morning at the public office, and it was proved that he threw one of the bags of flour. The magistrates ordered him to enter into recognizances to appear at the sessions at Warwick to take his trial for the offence, and not being prepared to do so, he was committed.

Fashionable Lounges.

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The Decorations and Appointments by Mr. W. BRADWELL.

Sir Harcourt Courtly, Bart. Mr W. FARREN,
Max Harkaway, Esq. ..... Mr BARTLEY,
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Previous to the Comedy, the Band will perform the

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Leader, Mr. HUGHES.

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Viscount deLigny (Captain of the Watch of the City of Brussels) Mr C. MATHEWS
Baron Vanderpotter ..... Mr BARTLEY,
Adolf de Courtray, Mr J. VINING,
Officer of the Watch .... Mr COLLETT,
Louis. Mr IRELAND,
Pierre ..... Mr GARDINER,
Guards, Messrs BIRT and BUTLER,

Kristina, Mrs W. LACY, Katryn, Mrs HUMBY

On Monday, London Assurance, and the Pantomime.

Theatre Royal, Drury Lane.

☞ An Extra Night, and positively the Last of the Present Performance.

This Evening, a Musical Entertainment, entitled The

Concerts d'Hiver.

Conductor, Mons. JULLIEN.

PROGRAMME.

PART I.

Overture .. Don Giovanni .. Mozart

Quadrille..La Princess Royale ..Viscountess D'A—

Solo—Bassoon—Mons. BAUMANN.

Cent-Suisse, Quadrille, M.S. .. .. Musard

Solo, Cornet a Piston, Herr KOENIG, Solo, Trombone, Mons. DANTONET.

Solo .. Violin .. M. DE LOFFRE.

Overture .. Semiramide .. Rossini

NEW QUADRILLE,

LES HUGUENOTS

Le Massacre de St. Barthelmy. .. Jullien.

PART II.

LOCKE'S Celebrated Music to **MACBETH.**

Hecate, by Mons. Prospere, on the Ophicleide.
1st Witch, by Herr Koenig, on the Cornet,
2nd Witch, by Mons, Barret, on the Oboe.
3rd Witch, by Mons. Baumann, on the Bassoon.

Valze..The Nightingale..Variations Piccolo Obligato, Composed and Performed by M. JULLIEN.

Quadrille Chromatique ....Aux DamesD'Angleterre

Solo—Cornet aPistons—HerrKoenig

Overture .... Guillaume Tell .... Rossini

Valse .. La Caille .... Jullien

L'Angleterre, .. New Quadrille, M.S. .. Musard

"GOD SAVE THE QUEEN,"

The Solo Parts by Mr Lazarus, Monsieur Barret, Herr Koenig.

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COVENT GARDEN THEATRE.

THE Queen and Prince Albert, attended by Lord A. Paget, honored this Theatre with their presence on Saturday evening, to witness the third representation of the new Comedy of *London Assurance*, on the conclusion of which the Royal party left the Theatre, evidently highly amused by the performance. Charles Mathews's severe hoarseness did not prevent his entering into his part with his usual animation and flow of spirits.—The house was crowded, and the Comedy was received with applause almost bordering on enthusiasm. We understand Her Majesty sent expressly from her box to enquire the name of Lanner's *Valse Brillante*, which was certainly admirably performed by the orchestra. This is a merited compliment to a well trained and efficient band.

HAY-MARKET THEATRE.

Money, The King's Barber, and *Bob Short*, were represented here on Saturday. This Theatre closes on Monday next, it being compulsory on the management to re-decorate and repair the house throughout. It will re-open on Easter Monday.

Mr. H. Phillips and the English Opera House.—Circumstances have come to our knowledge respecting this gentleman, which serve to throw a better light on the postponement of the opening of the English Opera House on Saturday evening than is contained in the announcement of the bills. We are unwilling to go into any details just now on the *pure* and *disinterested* motives of this crotchety and conceited individual, but we beg to hint the propriety of not withholding his services from a project, started for the Benefit of English music and *English singers*, on account of any sordid motives, arising from his wish to benefit a young lady whom he is desirous should be engaged at this Theatre. We repeat our wish to be spared from speaking out more plainly, and call upon Mr, Phillips not to throw obstacles in the way of this undertaking, as we happen to *know* he did on the opening of the St. James's Theatre lately under John Barnett. The public are not to be led away by the absurd pretensions of Mr, Phillips, nor by a medical certificate, which we are informed has nothing to do with the motives by which he is actuated. The public must demand an answer to these questions, so pointedly put in *The Sunday Times* of yesterday:

1. Did he suffer himself to be announced to play in Dublin on Saturday, knowing that he had been for nearly a fortnight placarded to appear in London on that evening?
2. Did he so play on Saturday in the Irish metropolis?
3. These things granted, *who was the medical man who signed a certificate of illness?*

E. & J. THOMAS, Printers, Exeter Street, Strand.

ADELPHI.—This house has been crowded to witness *Agnes St.Aubin, Satanus,* and *Deeds of Dreadful Note.* The same attractive performances are to run through the present week. The house is to close at Easter.

Reports.—That Mr. George Wild has been nominated lessee of the Olympic.—The German Opera is to open next Monday with *Oberon,* unless the manager changes his mind.—Miss Gould, who is to appear at the English Opera House, is said to be one of the most promising singers of the day.—George Jones, the American tragedian, has arrived in London *with dispatches !*—Shakspeare's birthday is to be celebrated by a dinner at the Italian Opera House on the 23rd of next month, T. S. Duncombe, Esq. M. P. in the chair.

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Servants, Messrs. IRELAND and GARDINER,
Grace Harkaway, Madame VESTRIS,
Lady Gay Spanker ..... Mrs NISBETT,
Pert, Mrs HUMBY.

To conclude with, (58th Time) the Comic Christmas Pantomime, called The

Castle of Otranto

THE REGIONS OF ROMANCE.

Spirit of Romance, Miss LEE,

The CASTLE of OTRANTO

Spirit of Burlesque...Mr S. SMITH,

Interior of CASTLE YARD, with the GIANT HELMET.

Manfred..(Usurping Prince of Otranto)..Mr W.H.PAYNE,
PrincessHippolyta.....(his very ill-used Wife)..MrT.RIDGWAY
The Lady Isabella..Miss FAIRBROTHER,
Theodore.....(a Peasant).....Mr C. J. SMITH,
The Marquis of Vicenza.....Mr MORRELLI,
Another View of the Castle Yard and the **GIANT HELMET**

The Denouement. An Unexpected Change in Affairs.

Harlequin..MrC.J.SMITH, Columbine..Miss FAIRBROTHER,
Pantaloon..Mr MORRELLI, Clown..MrT. RIDGWAY,

Strawberry Hill. *Trafalgar Square, and the National Gallery.*

Opening of the Nelson Monument.

Miniature Model of a Man-of-War's Man, (with a Hornpipe) Miss A. PAYNE.

National Flag Dance, composed by Mr. OSCAR BYRNE.

Furnished Lodgings. *The Temple of the Drama.*

Interior of the Temple. China Warehouse & Grocer's Shop, with Post Office.

Chinese Pas de Trois, Master Payne, Miss Payne, Miss A. Payne.

The subject being started, the **Messrs. Grieve** will have the honor to lay before the Public their Views of the most interesting Disputable Points of

The Eastern Question.

To-morrow, London Assurance, and The Captain of the Watch.

Theatre Royal, Hay-Market.

☞ Last Seven Nights of the Present Season.

Mrs. GLOVER's BENEFIT.

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MONEY!

WRITTEN BY SIR E. LYTTON BULWER, BART.

Lord Glossmore, Mr F. VINING,
Sir John Vesey, Bart.....Mr STRICKLAND,
Sir Frederick Blount, Mr J. WEBSTER,
Mr Benjamin Stout, M.P. .... Mr DAVID REES,
Evelyn, Mr MACREADY,
Graves.....Mr WEBSTER,
Captain Dudley Smooth, Mr WRENCH,
Sharp, Mr WALDRON, Toke, Mr OXBERRY,
Flat, Mr WORRELL, Tabouret, Mr HOWE,
Green, Mr T. F. MATTHEWS, Fritz, Mr GALLOT
Page, Miss GROVE,

Lady Franklin.....Mrs GLOVER,
Georgina Vesey, Miss P. HORTON,
Clara Douglas ..... Miss HELEN FAUCIT.

To conclude with, KNOWLES'S Comedy of

The Love Chase.

Sir William Fondlove, Mr STRICKLAND,
Master Waller ..... Mr HOWE,
Wildrake, Mr WEBSTER,
Trueworth.....Mr J. WEBSTER,
Neville, Mr WORRELL,
Humphreys.....Mr CAULFIELD,
Changewell, Mr GOUGH,
George, Mr BISHOP, Lawyer, Mr GREEN,
Lash, Mr T. F. MATHEWS,
Widow Green..... .....Mrs GLOVER,
Constance, Miss HOWARD,
Lydia .... Miss CHARLES,
Alice, Mrs WOULDS,
Phœbe, Miss PARTRIDGE, Amelia, Miss MATTLEY
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HAY-MARKET THEATRE.

LAST night, Mrs. Glover took her Benefit. The performances selected were *Money*, and *The Love Chase.* The prospects of this establishment are brilliant in the extreme, Messrs. C. Kean, Buckstone, Power, and Madame Celeste, will severally appear very shortly, and if we may credit report new pieces have been prepared for each. Mrs. Warner has been highly successful in Cork, whither Macready will immediately wend his way.

We are glad to observe by the bills, that Mr. Phillips has *recovered* from his "serious" illness, and that he will appear this evening at the English Opera House. As we do not think that the public will tolerate the postponement of the opening of a Theatre through the whims and caprices of one of their overpaid servants, Mr. Phillips will, no doubt, be prepared to account to the audience for his conduct in a more satisfactory manner than he has yet done. We purposely refrain from comment upon his ungracious treatment of the management, because the immediate question is between the *public* and Mr. Phillips.

DRAMATIC MEMOIRS.—No. 2.

Mr. ROBERT STRICKLAND.

Thou boon destroyer of melancholy,
Thou *Dismal, Birch, Friend Thomas, Jolly,*
Seen and liked by everybody,
Success attend thee Old *Tom Noddy!*

Mr. Strickland was born in St. Martin's Lane, London, in the year 1801, and will complete his 40th year on the 26th of November next. At the age of 13, he was articled to Mr. Comyn, a barrister, who occupied chambers in Pump Court, Temple. Great is the dramatic *furor* of lawyers' clerks, and our hero partaking thereof, forsook the *pen* and the *folds* for the *barn* three years after commencing his articles, when, at the age of 16, he made his first appearance at a temporary Theatre at Winslow, in Buckinghamshire, as *Wilford*, in *The Iron Chest.* His success was complete—his destiny decided. He then appeared at Sadler's Wells, with Grimaldi, and on Madame Vestris becoming the manageress of the Olympic, one of the first offers she made in the formation of her company, was to the subject of our sketch. Circumstances compelling him to decline this engagement, he returned to the provinces. On leaving the York circuit, he accepted an engagement at Rayner's Strand Theatre, under whose management many promising *débuts* were made. Strickland's great success here, aided by the flattering notices of the press, obtained him an engagement at the Haymarket Theatre, on the secession of Mr. Williams, of which company he has ever since continued a leading member, rapidly gaining ground in public estimation.

With the public he is an universal favorite—few critics or playgoers but have a good word for him He is a thorough legitimate actor—always perfect to a letter; regular at his post, and of unassuming pretensions. Dowton having retired from

E. & J. THOMAS, Printers, Exeter Street, Strand.

the stage, his mantle has undoubtedly fallen on the shoulders of our hero, and of such parts as *Job Thornberry*, *Silky*, and *Sir Oliver Surface*, he may fairly be considered to be the best representative on the boards.

Mr. Strickland's farce acting is highly original; he has a keen appetite for the comic, and never passes by a good opportunity for making a point. His making-up for the eccentrics is only equalled by his humourous portrayal of them. In the higher walks of the Drama, however, his efforts have been highly successful. *Polonius*, *Menenius Agrippa*, in *Coriolanus*, and *Sir William Fondlove*, in *The Love Chase*, have in him found an able representative.

Our hero's present position has been attained solely by his own perseverance and industry, having been left at an early age to struggle through life as best he could. His strict integrity and ultimate success is therefore the more commendable. His retiring manners and honorable and well-intentioned conduct, have secured him that friendship which is more lasting than the fleeting applause of the public, who are little aware of the difficulties attendant upon the life of an actor.

Fashionable Lounges.

To the Editor of The Theatrical Observer,

Dear Mr. Editor, I address you from Goode's *European Cigar Divan and Chess Room*, 39, Ludgate Hill, having just popt in to take a cup of Coffee, whiff a true Havannah, kill an hour over one or two of the Morning and Evening Papers—skim the Magazines—play a game of Chess, and one of Billlards—delightful and elegant place——Just wish to mention, that I've arranged so as to rub shoulders with my friends, and the fashionable world, at one or other of the *Grand Lounges* about town:—

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Mr Adolphus Spanker ..... Mr KEELEY,
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Overture to .. "Zanetta," .. Auber
Leader, Mr. HUGHES.

To conclude with, GAY's

Beggar's Opera!

Period of the Opera, 1728.

The Player, Mr WIGAN, The Beggar, Mr GRANBY
Captain Macheath, Mr W. HARRISON,
Peachum ..... Mr W. FARREN,
Lockit, Mr BARTLEY,
Filch ..... Mr HARLEY,
Mat o' the Mint, Mr S. JONES,
Drawer ..... Mr KERRIDGE,
Mrs Peachum, Mrs C. JONES,
Polly Peachum ..... Miss RAINFORTH,
Lucy Lockit, Mrs HUMBY,
Mrs Coaxer, Mrs Emben, Jenny Diver, Miss Jackson,

To conclude with

A DANCE BY THE CHARACTERS.

To-morrow, London Assurance, and The Captain of the Watch.

Theatre Royal, English Opera.

This Evening, (*First Time*) an entirely New Original Romantic Grand Opera, with New Scenery, Dresses, and Appointments, entitled

KEOLANTHE!

OR, THE

Unearthly Bride.

The Overture & Music composed by **M. W. Balfe**

The Piece Produced under the Direction of Mr. M'IAN.
The Scenery by Mr. PHILLIPS, assisted by Mr. FINLEY, &c.
The Dances arranged by Madame SOUTTEN.
Principal Dancer, Miss JAMES, assisted by the Corps de Ballet.

Keolanthe, Princess of Memphis, Madame BALFE,
Pavina, (bethrothed to Andrea) Miss GOULD,
(*Pupil of Mr. John Barnett,—her First Appearance on any Stage.*)

Fillippo, (Students of Pavia,) Mr STRETTON,
Andrea, (Students of Pavia,) Mr WILSON,
(*His First Appearance since his return from America.*)

Ombrastro, (the Spirit of the Nile) MrH PHILLIPS
High Priest of Osiris, Mr Lawler,
Galeazzo..(Officer of the Inquisition)..Mr Poulter.

PROGRAMME OF THE SCENERY—

Andrea's Chamber in Pavia.—Interior of the Great Pyramid of Egypt.—Resuscitation of the Princess!—Grand Colossal Temple of Memphis.—Procession of the Egyptian Court, &c.—Gardens of a Sicilian Villa, commanding a View of the Monastery of San Cataldo, Mount Etna in the distance.—A tapestry Chamber.—Ancient Mausoleum of the Monastery, with the Tomb of Pavina.—Eruption of the Mountain.

After which will be given, (*First Time in English*) Donizetti's Opera Buffa, in One Act, entitled

BETLY!

Betly .... Miss EMMA HOWARD,
(*Pupil of Mr. Allen—her First Appearance on any Stage,*)
Daniel, (a Peasant, in love with Betly) Mr BARKER,
Max, (a Soldier, Brother to Betly) Mr STRETTON,
Corporal, Mr SMITH,
Drummer, Mr BENEDICT, Karetz, Mr POULTER
Soldiers, Mountaineers, Market People, &c., &c.

The National Anthem

Will be sung at the end of the Performance.

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" The Play's the thing."—Ask for *Thomas's Observer.*

COVENT GARDEN THEATRE.

London Assurance, and *The Beggar's Opera*, were the performances of last evening.

ENGLISH OPERA HOUSE.

THIS Theatre opened last night under the management of Mr. Balfe, on which occasion his new Opera, entitled *Keolanthe*, was produced for the first time, and with the greatest success. The following is merely an outline of the plot:—

Andrea, (Wilson,) a Student of Pavia, is betrothed to Pavina, (Miss Gould.) The evening prior to the wedding day, Fillippo, (Stretton,) the lady's brother, in company with several of Andrea's friends, pay the latter a congratulatory visit, in the course of which Fillippo takes an opportunity of imploring his intended brother-in-law to desist from sacrificing his health by scanning musty old manuscripts, and requests to know why he, (Andrea,) is ever gazing on the portrait of a lady which hangs in his chamber. Andrea laughs at his friend's fears, and asserts that the portrait is taken from an old picture in the museum of the University. Fillippo lets him into the secret that his sister has been sitting for her miniature, and scarcely has he spoken when Pavina enters and presents her likeness to Andrea. In a *trio* they bid each other farewell for the night, and Andrea resumes his study of the MSS. He soon falls asleep, and from a large vase appears Ombrastro, (H. Phillips,) the Spirit of the Nile. He sings a beautiful aria, " From the rushy beds of silver Nile," and causes the picture which Andrea is so often gazing upon to assume the living form of Keolanthe, (Madame Balfe.) Andrea damands who the lady is, and is informed by Ombrastro that she is a Princess of Memphis, a thousand years deceased. He is at first incredulous, and then expresses an ardent wish to have lived at the same period with Keolanthe. Ombrastro offers to shew Andrea the Princess living, provided he will utter a spell, and accompany him to the great Pyramid of Egypt. Andrea assents, and they depart.

Arrived at the Pyramid, the spell is performed by means of the Lotus flower, and Keolanthe appears from her tomb. She is made to believe that the student is one she formerly loved of the same name. Ombrastro unites them, and in the second act we find them at a magnificent Sicilian villa, where they are welcomed by peasantry, when a stranger claims a night's lodging for his sister. The new comers prove to be Fillippo and his sister, Pavina. The latter, recognizing Andrea, shrieks, is carried away fainting, and shortly dies. A rencontre then takes place between Andrea and Fillippo—through the agency of Ombrastro Fillippo is slain by Andrea. Two officers of the Inquisition enter and seize Andrea, when he is saved from their clutches by the interference of Keolanthe. Eventually the Princess discovers the perfidy of Andrea, and leaves him to his fate. He is dragged by demons to the tomb of Pavina, and Mount Etna ex-

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plodes as the dream ends, and the scene changes to a morning view of Andrea's chamber; Fillippo and his sister enter to remind the dreamer that it is his wedding day. We shall review the music in to-morrow's number, the late hour at which we write precluding a more lengthy notice. The afterpiece of *Betly* we have also to remark upon. Mr. Wilson was very flatteringly received, but there was considerable hissing on the appearance of Mr. Phillips, it, however, gradually subsided, and he was allowed to proceed with his part. At the end of the Opera, Mr. and Mrs. Balfe were called forward, and the gentleman on announcing the piece, solicited indulgence for any imperfections, stating the company were all labouring under the effects of influenza, and that they had only had three weeks to get up the Opera. He received great applause.—The house was crowded.

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Pierre ..... Mr GARDINER,
Guards, Messrs BIRT and BUTLER,
Kristina, Mrs W. LACY, Katryn, Mrs HUMBY

To-morrow, London Assurance, and The Captain of the Watch.

Theatre Royal, Hay-Market.

☞ Last Five Nights of the Present Season.

This Evening, (75th Time) a New and Original Comedy, in Five Acts, called

MONEY!

WRITTEN BY SIR E. LYTTON BULWER, BART.

Lord Glossmore, Mr F. VINING,
Sir John Vesey, Bart.....Mr STRICKLAND,
Sir Frederick Blount, Mr J. WEBSTER,
Mr Benjamin Stout, M.P. .... Mr DAVID REES,
Evelyn, Mr MACREADY,
Graves.....Mr WEBSTER,
Captain Dudley Smooth, Mr WRENCH,
Sharp, Mr WALDRON, Toke, Mr OXBERRY,
Flat, Mr WORRELL, Tabouret, Mr HOWE,
Green, Mr T. F. MATTHEWS, Fritz, Mr GALLOT
Page, Miss GROVE,
Lady Franklin.....Mrs GLOVER,
Georgina Vesey, Miss P. HORTON,
Clara Douglas ..... Miss HELEN FAUCIT.

To conclude with, KNOWLES'S Comedy of

The Love Chase.

Sir William Fondlove, Mr STRICKLAND,
Master Waller ..... Mr HOWE,
Wildrake, Mr WEBSTER,
Trueworth.....Mr J. WEBSTER,
Neville, Mr WORRELL,
Humphreys.....Mr CAULFIELD,
Changewell, Mr GOUGH,
George, Mr BISHOP, Lawyer, Mr GREEN,
Lash, Mr T. F. MATHEWS,
Widow Green..... .....Mrs GLOVER,
Constance, Mrs STIRLING,
Lydia .... Miss CHARLES,
Alice, Mrs WOULDS,
Phœbe, Miss PARTRIDGE, Amelia, Miss MATTLEY
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COVENT GARDEN THEATRE.

LAST night, *London Assurance,* and *The Captain of the Watch,* were repeated to an excellent house.

HAY-MARKET THEATRE.

MR. WEBSTER, the worthy lessee of this Theatre, takes his Benefit on Monday next—we trust he will have a bumper. He has selected for his friends a rich treat, the performances to consist of *The Rivals,* and *Speed the Plough.* The entertainments here, last night, were *Money,* and *The Love Chase.* Miss Helen Faucit's Benefit takes place at this house to-night.

ENGLISH OPERA HOUSE.

HAVING detailed the plot of the new Opera, *Keolanthe,* in our number of yesterday, we have merely to remark on the music. We may safely pronounce the present to be Mr. Balfe's most successful effort. It is full of melody of an exquisite kind. The composer has had a good subject to work upon, and he has treated it with his utmost genius. Miss Gould, who made her *début* as *Pavina,* is a mezzo-soprano singer, with a very sweet voice. In time we have no doubt she will become a clever actress as well as singer. Madame Balfe, as *Keolanthe,* delighted her hearers by a fine display of vocal power, and an energy English audiences are unused to meet with in the generality of our singers. Phillips's first song we could not distinguish in consequence of the disapprobation evinced in the house, but he has an admirable part in *Ombrastro.* The following Ballad, sweetly sung by Mr. Wilson, may be taken as a fair specimen of the poetry of the libretto :

While thus I gaze on those dear eyes,
  Ah, would my life might thine renew,
Sweet rose too lightly cast aside,
  To wither e'er thy worth I knew.
For palace doom, for lordly power,
  I'd waste no sigh of sad regret,
Again but mine one *sweet short* hour,
  The hour of love when first we met.

'Twas frenzy filled my faithless breast,
  Some demon tore our loves apart,
Or never had I lived to slight
  Thee, first best idol of my heart.
And now thou'rt lost poor faded flow'r,
  The world, wealth, life, I'd all forget,
Again to purchase one short hour,
  That hour of love when first we met.

Stretton we must not pass over. He executed his allotted music with great ability. The translation of Donizetti's *Betly* introduced a young lady named Howard, a pupil of Mr. Allen. We may pronounce her a

E. & J. THOMAS, Printers, Exeter Street, Strand.

first-rate singer, and her acting is efficient. Mr. Barker, as the lover, was too hoarse for us to distinguish his present powers.

The parish of Covent Garden abounds in theatrical associations—Eastey's hotel, in Southampton Street, was the once favoured domicile of David Garrick, and its neighbour, the Salutation, in Tavistock Street, was a choice rendezvous of actors in the olden time. Dr. Arne, who was the son of an upholsterer, was born in King Street, and the simple, but elegant, barn-constructed church of St. Paul is the mausoleum of some of our most eminent by-gone actors, including Macklin, Edwin, Peter Pindar, Michael Kelly, Raymond, and Baddeley, the latter of whom left a legacy sufficient to provide the whole of the establishment of Drury Lane Theatre annually with wine and cake, and which custom is continued to the present day. Honour to his memory for his kindly feeling!

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Guards, Messrs BIRT and BUTLER,
Kristina, Mrs W. LACY, Katryn, Mrs HUMBY

To-morrow, London Assurance, and The Beggar's Opera.

Theatre Royal, English Opera.

This Evening, (*2nd Time*) an entirely New Original Romantic Grand Opera, with New Scenery, Dresses, and Appointments, entitled

KEOLANTHE!

OR, THE

Unearthly Bride.

The Overture & Music composed by **M. W. Balfe**

The Piece Produced under the Direction of Mr. M'IAN.
The Scenery by Mr. PHILLIPS, assisted by Mr. FINLEY, &c.
The Dances arranged by Madame SOUTTEN.
Principal Dancer, Miss JAMES, assisted by the Corps de Ballet.

Keolanthe, Princess of Memphis, Madame BALFE,
Pavina, (bethrothed to Andrea) Miss GOULD,
(*Pupil of Mr. John Barnett,—her 2nd Appearance on any Stage.*)
Fillippo, (Students of Pavia,) Mr STRETTON,
Andrea, (Students of Pavia,) Mr WILSON,
(*His 2nd Appearance since his return from America.*)
Ombrastro, (the Spirit of the Nile) MrH PHILLIPS
High Priest of Osiris, Mr Lawler,
Galeazzo..(Officer of the Inquisition)..Mr Poulter.

PROGRAMME OF THE SCENERY—

Andrea's Chamber in Pavia.—Interior of the Great Pyramid of Egypt.—Incantation of the Lotus Flower—Resuscitation of the Princess!—Grand Colossal Temple of Memphis.—Procession of the Egyptian Court, &c.—Gardens of a Sicilian Villa, commanding a View of the Monastery of San Cataldo, Mount Etna in the distance.—A tapestry Chamber.—Ancient Mausoleum of the Monastery, with the Tomb of Pavina.—Eruption of the Mountain.

Previous to Betly, the Band will perform

An Entirely New Overture,

Composed by Mr. EDWARD LODER.

After which will be given, (*2nd Time in English*) Donizetti's Opera Buffa, in One Act, entitled

BETLY!

Betly .... Miss EMMA HOWARD,
(*Pupil of Mr. Allen—her 2nd Appearance on any Stage,*)
Daniel, (a Peasant, in love with Betly) Mr BARKER,
Max, (a Soldier, Brother to Betly) Mr STRETTON,
Corporal, Mr SMITH,
Drummer, Mr BENEDICT, Karetz, Mr POULTER
Soldiers, Mountaineers, Market People, &c., &c.

Printed and Published, every Morning, by E. & J. Thomas, Exeter Street, Strand.—All Letters to be post paid.—Printing in General.

THE
Theatrical Observer;
AND
Daily Bills of the Play.

" Nothing extenuate, nor set down aught in malice."—*Othello.*

No. 5997. *FRIDAY, March* 12, 1841. *Price* 1*d.*

" The Play's the thing."—Ask for *Thomas's Observer.*

COVENT GARDEN THEATRE.

THE new Comedy of *London Assurance*, and the good old Farce of *Simpson and Co.* were the amusements here yesterday evening.

HAY-MARKET THEATRE.

LAST night Miss Helen Faucit took her Benefit, and presented her friends with *Money*, and *The Hunchback*. In the latter Comedy the *beneficiare* acted *Julia*, the character in which her first dramatic essay was made on the London boards.

Miss Emmeline Montague, who made so successful an appearance at Drury Lane Theatre during the brief management of Mr. Hammond, takes a Benefit this evening at the Victoria.

A new Opera, by an eminent composer, is in active preparation at the English Opera House.

Charles Kean commences an engagement in Edinburgh on Monday next. Elton and G. Yandenhoff have been starring at Liverpool with but poor success, A Miss Julia Nichol has been acting *Mary Stuart* at the Abbey Street Theatre, Dublin, and the Irish critics are loud in the praise of this young lady, whose tragic powers they say are not sufficiently known.

" Auber's new Opera, *Les Diamans de la Couronne*," a Parisian correspondent informs us " has been more coldly received than was anticipated. There is not sufficient sentiment in the music. The libretto is by Scribe and Saint George, and the incidents chiefly consist in a commendable fraud practised by a Queen of Portugal, who substitutes false brilliants in her crown, applying the real diamonds to save the state from bankruptcy, without loading her subjects with heavy taxes. The means by which the substitution is effected, gives opportunity for much incident and bustle, but their is a great deal of twaddle in the piece, which should be cut out. Madame Thillon, for whom the character was expressly written, has been very successful in delineating the virtuous Queen, but the " lion" of the Opera is a M. Couderc, who is a most aocomplished singer.

We select the following anecdotes from an amusing biography just published from the pen of Mr. Peake. The " Memoirs of the Colman Family" will be found to prove very interesting. George Colman was appointed to the situation of Lieutenant of the Yeomen of the Guard on the 13th of May 1820 ; contrary to the usual practice the commission was a gift from George IV. On the first birthday that Colman attended officially in costume, his Majesty seemed much pleased with him, and observed—" Your uniform, George, is so well made that I don't see the hooks and eyes." On which Colman, unhooking his coat, said, " Here

E. & J. THOMAS, Printers, Exeter Street, Strand.

are my eyes, where are your's ?" Turning round to the Duke of Wellington, gold-stick in waiting, the King remarked, "George Colman puts me in mind of Pam. "If that is the case," exclaimed Colman, "the only difference between the Duke of Wellington and me is, that I am the hero of Loo—he of Waterloo." Colman afterwards had leave to sell this appointment, and in 1831 was succeeded in it by Sir Robert Gill.

It is related of Mossop, that he was so perfect a distiller of syllables, and made such intolerable long pauses, that in the speech of *Zanga*, in *The Revenge*, to *Alonzo*, "Know, thou, 'twas I—" the critic might at the first word of the speech have left the Theatre, called a coach, and returned to his box, and still have been in time to have discovered that *Zanga* "did it."

Fashionable Lounges.

To the Editor of The Theatrical Observer,

Dear Mr. Editor, I address you from Goode's *European Cigar Divan and Chess Room*, 39, Ludgate Hill, having just popt in to take a cup of Coffee, whiff a true Havannah, kill an hour over one or two of the Morning and Evening Papers—skim the Magazines—play a game of Chess, and one of Billlards—delightful and elegant place——Just wish to mention, that I've arranged so as to rub shoulders with my friends, and the fashionable world, at one or other of the *Grand Lounges* about town :—

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Wednesday, go to the *Cosmorama Rooms*, 209, Regent Street, to view the new and beautiful views now exhibiting here ; they are of the most interesting description, and deserve the patronage they receive.

In my way from the Theatre, drop into the *Harmonic Meeting*, held at Evans's Grand Hotel, King Street, Covent Garden, quite delighted with the excellence of the singing—commences every evening at ten o'clock. When Mrs. P. is out of town, stay a week, and only pay a guinea for bed and breakfast. I'm always to be found on Saturday, at half-past five, at the Convivial Dinner held here.

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The Decorations and Appointments by Mr. W. BRADWELL.

Sir Harcourt Courtly, Bart. Mr W. FARREN,
Max Harkaway, Esq. ..... Mr BARTLEY,
Mr Charles Courtly, Mr ANDERSON,
Mr Adolphus Spanker ..... Mr KEELEY,
Mr Dazzle..... Mr CHARLES MATHEWS,
Mark Meddle, Mr HARLEY,
Cool, Mr BRINDAL, Isaacs, Mr W. H. PAYNE,
Martin, Mr AYLIFFE, Simpson, Mr HONNER,
James, Mr COLLETT,
Servants, Messrs. IRELAND and GARDINER,

Grace Harkaway, Madame VESTRIS,
Lady Gay Spanker ..... Mrs NISBETT,
Pert, Mrs HUMBY.

Previous to the Comedy, the Band will perform the
Overture to .. "Zanetta." .. Auber
Leader, Mr. HUGHES.

To conclude with, GAY's

Beggar's Opera!

Period of the Opera, 1728.

The Player, Mr WIGAN, The Beggar, Mr GRANBY
Captain Macheath, Mr W. HARRISON,
Peachum ..... Mr W. FARREN,
Lockit, Mr BARTLEY,
Filch ..... Mr HARLEY,
Mat o' the Mint, Mr S. JONES,
Drawer ..... Mr KERRIDGE,
Mrs Peachum, Mrs C. JONES,
Polly Peachum ..... Miss RAINFORTH,
Lucy Lockit, Mrs HUMBY,
Mrs Coaxer, Mrs Emben, Jenny Diver, Miss Jackson,

To conclude with

A DANCE BY THE CHARACTERS.

To-morrow, London Assurance, and Brother Ben.

Theatre Royal, Hay-Market.

☞ Last Three Nights of the Present Season.

This Evening, (79th Time) a New and Original Comedy, in Five Acts, called

MONEY!

WRITTEN BY SIR E. LYTTON BULWER, BART.

Lord Glossmore, Mr F. VINING,
Sir John Vesey, Bart .....Mr STRICKLAND,
Sir Frederick Blount, Mr J. WEBSTER,
Mr Benjamin Stout, M.P. .... Mr DAVID REES,
Evelyn, Mr MACREADY,
Graves.....Mr WEBSTER,
Captain Dudley Smooth, Mr WRENCH,
Sharp, Mr WALDRON, Toke, Mr OXBERRY,
Flat, Mr WORRELL, Tabouret, Mr HOWE,
Green, Mr T. F. MATTHEWS, Fritz, Mr GALLOT
Page, Miss GROVE,
Lady Franklin.....Mrs GLOVER,
Georgina Vesey, Miss P. HORTON,
Clara Douglas ..... Miss HELEN FAUCIT.

After which, (10th Time) a Drama, in Two Acts, called The

King's Barber.

Alphonso, (King of Aragon) Mr F. VINING,
Count D'Aguilar ..... Mr WORRELL,
Marquis Villalba, Mr CAUFIELD,
Gil Perez...(the King's Barber)..Mr WALLACK,
Count Moreeno, Mr GOUGH,
Father Joseph ....Mr WALDRON,
Juan, Mr J. WEBSTER.
Pinchilla....(the Hostess)....Mrs W. CLIFFORD,
Paghita, (her Daughter) Mrs STIRLING.

To conclude with, Mr. Haynes Bayly's Farce of

Tom Noddy's Secret.

Captain Ormond, Mr J. WEBSTER,
Mr Thomas Noddy ..... Mr STRICKLAND,
Inkpen, Mr OXBERRY,
Gabrielle.... .....Miss CHARLES,
Mary, Miss MATTLEY.

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No. 5998. *SATURDAY, March* 13, 1841. *Price* 1*d.*

"The Play's the thing."—Ask for *Thomas's Observer.*

COVENT GARDEN THEATRE.

London Assurance was last night repeated with *The Beggar's Opera.*

HAY-MARKET THEATRE.

Mr. Macready will conclude his valuable services this evening, when *Money* will attain its 80th representation. This Comedy, with *The King's Barber*, and *Tom Noddy's Secret*, formed last night's *carte.*

Reports.—The committee on divorces in the Maryland Legislature have decided against the application of Mr. Henry Elliott, the husband of Madame Celeste, praying for a divorce from his wife. This lady is daily expected back from France. Mrs. Fitzwilliam continues in New Orleans, delighting crowds of admirers. Power is at Charleston, and Braham has concluded his engagement at Boston. The new Opera at the English Opera House, to be immediately produced. is by John Barnett, and is said to contain several very touching melodies. The spirited manager of the Queen's Theatre, Tottenham Street, has a version of *Le Diable Amoureux*, in preparation, entitled *Sathanas in Love*, which, we are informed will outshine in brilliancy any of the Spectacles for which this establishment is so deservedly famed.

G. Colman and the Prince of Wales.—The late Duke of York once obtained leave (from the King's Bench,) for Colman to dine at Carlton House, He accompanied the Duke thither, and on walking through the apartments remarked "What excellent lodgings! I have nothing like them in the King's Bench!" After dinner he exclaimed—"Eh! why this is wine; pray do tell me who that fine looking fellow is at the head of the table?" The good natured Duke said "Hush, George; you'll get into a scrape." "No, no," continued Colman, in a louder voice, "I am come out to enjoy myself; I want to know who that fine, square-shouldered, magnificent-looking, agreeable fellow is at the head of the table?" "Be quiet George," interrupted the Duke, "you know it is the Prince." "Why then," continued Colman, still louder, "he is your elder brother, I declare he don't look half your age. Well, I remember the time when he sang a good song! and as I am come out for a lark for only one day, if he is the same good fellow that he used to be, he would not refuse a play-fellow." The Prince laughed and sang, "What a magnificent voice," exclaimed Colman; "I have heard nothing to be compared to it for years; such expression too! I'll positively engage him for my Theatre."

Colman received very considerable sums for his Plays. *The Poor Gentleman*, and *Who wants a Guinea?* he was paid 550*l.* each, then the customary price for a five act Play Comedy, that is to say, 500*l.* on the first nine nights, 100*l.* on the 20th night, and 100*l.* on the 40th night. This was the plan settled by Cumberland with Sheridan at Drury Lane, and Harris at Covent Garden. The copyright was a distinct bargain,

E. & J. Thomas, Printers, Exeter Street, Strand.

and the proprietor of the Theatre had the refusal at any *bona fide* price offered by a bookseller. For *John Bull* (the most attractive Comedy ever produced, having averaged 470*l.* per night, for 47 nights,) Mr. Harris paid 1000*l*, and Colman afterwards received twice an additional 100*l*, making 1,200*l*. Mr. Harris used to pay another 100*l.* or 200*l.* above the 550*l*, when the Drama was very successful, which was the case with most of Colman's Plays. Colman received 600*l.* from Mr. Harris for the Farce of *X. Y. Z.* and patching up one or two things.—*Peake's Colman Family.*

Music.—Bruce, in his letter to Bishop Burney, concerning the Theban Harp, says—" It should be a principal object of mankind to attach the fair sex by every means to music, as it is the only amusement that may be enjoyed to excess, and the heart still remain virtuous and uncorrupted.

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The Scenery by the Messrs. GRIEVE.

The Decorations and Appointments by Mr. W. BRADWELL.

Sir Harcourt Courtly, Bart. Mr W. FARREN,
Max Harkaway, Esq. ..... Mr BARTLEY,
Mr Charles Courtly, Mr ANDERSON,
Mr Adolphus Spanker ..... Mr KEELEY,
Mr Dazzle..... Mr CHARLES MATHEWS,
Mark Meddle, Mr HARLEY,
Cool, Mr BRINDAL, Isaacs, Mr W. H. PAYNE,
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Pert, Mrs HUMBY.

Previous to the Comedy, the Band will perform the

Overture to .. "Zanetta," .. Auber

Leader, Mr. HUGHES.

After which, (18*th Time*) the New Farce, by Mr. Morton, of

Brother Ben.

Commodore Cutlass, Mr BARTLEY,
Benjamin Bowles ..... Mr C. MATHEWS,
Mr Snuffleton, Mr HARLEY,
Mrs Cutlass .... Mrs BROUGHAM,
Mrs B. Bowles, Miss LEE, Dorothy MrsC.JONES.

On Monday, London Assurance, and the Pantomime.

Theatre Royal, Hay-Market.

☞ Last Two Nights of the Present Season.

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Lord Glossmore, Mr F. VINING,
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Sir Frederick Blount, Mr J. WEBSTER,
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Flat, Mr WORRELL, Tabouret, Mr HOWE,
Green, Mr T. F. MATTHEWS, Fritz, Mr GALLOT
Page, Miss GROVE,
Lady Franklin.....Mrs GLOVER,
Georgina Vesey, Miss P. HORTON,
Clara Douglas ..... Miss HELEN FAUCIT.

To conclude with, (by Express Desire) *KNOWLES'S Comedy of*

The Love Chase.

Sir William Fondlove, Mr STRICKLAND,
Master Waller .... Mr HOWE,
Wildrake, Mr WEBSTER,
Trueworth.....Mr J. WEBSTER,
Neville, Mr WORRELL,
Humphreys .....Mr CAULFIELD,
Changewell, Mr GOUGH,
George, Mr BISHOP, Lawyer, Mr GREEN,
Lash, Mr T. F. MATHEWS,
Widow Green..... .....Mrs GLOVER,
Constance, Mrs STIRLING,
Lydia .... Miss CHARLES,
Alice, Mrs WOULDS,
Phœbe, Miss PARTRIDGE, Amelia, Miss MATTLEY
Lady, Miss GROVE.

On Monday, The Rivals, and Speed the Plough, being for the Benefit of Mr. WEBSTER, Lessee; and Last Night of the Season.

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COVENT GARDEN THEATRE.

THERE was a good house here, on Saturday evening, to witness the performance of *London Assurance*, and *Brother Ben*, which concluded soon after eleven. The new Comedy continues to be as highly relished as on the first night of its representation. The author's name of Lee Moreton is only assumed, his real name being Dionysius Lardner Bourricault.

HAY-MARKET THEATRE.

MR. MACREADY concluded his engagement on Saturday, when he acted for the eightieth time *Alfred Evelyn*, in *Money*. *The Love Chase* concluded the entertainments. Mr. Webster takes his Benefit to-night, when the Theatre will close for the season; after the first piece he will deliver a farewell address.

ENGLISH OPERA HOUSE.

THIS Theatre was well attended on Saturday night, when the Operas with which this house opened were repeated for the third time to an excellent house. We augur well for the success of the two *débutantes*, Miss Gould and Miss Howard, the latter of whom we are on the *qui vive* to hear in a character calculated to shew her splendid voice to advantage. We are now enabled positively to announce the fact that Mr. Phillips sang in Dublin in Romer's Opera of *Fridolin* on the night on which the English Opera was to have opened, viz. Saturday, the 6th instant, and yet he had the effrontery to send to Mr. Balfe a medical certificate, bearing testimony to the impossibility of his appearing that night in consequence of serious illness. We have received communications from two parties, one of whom came from Esher, in Surrey, on purpose to be present at the opening, and who, a great inconvenience, remained in town until the following Tuesday, solely through the whims and caprices of an individual performer. No wonder when Mr. Phillips appeared, he was greeted with the cries of " Explain," "Dublin," and other like equivocal sounds. We should like to know the name of the medical gentleman who signed the false certificate, for if the public are to be treated with contempt by those to whom they award such liberal support, it is fit, at least, that the true motives of the parties should be exposed.

A new piece, called *The Embassy*, written by Planché, with a leading part for Miss Ellen Tree, is in preparation at Covent Garden.

David Rees will proceed to Dublin to fulfil a limited engagement which he has made there, after the closing of the Haymarket Theatre.

A new Opera, by G. Macfarren, will be brought out at the Lyceum, to be performed alternately with Balfe's highly successful composition of *Keolanthe.*

E. & J. THOMAS, Printers, Exeter Street, Strand.

Carter and his lions are at present exhibiting at the Theatre Royal Dublin, but with very indifferent success.

The Strand Theatre will be re-opened on Easter Monday, under the management of Mr. H, Hall. Several of the old public favourites will be brought together on these boards again.

Lord Mansfield, on the trial of the rioters, in the case of Mr. Macklin, stated "that a British audience had a right to express their approbation or disapprobation of plays and actors in the usual way; but if it could be proved that any person or persons went night after night, at the Theatre, for the purpose of preventing an actor exercising his profession, or to injure managers or proprietors, such person or persons would not only be subject to an action at law, but might be indicted for the offence."

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Theatre Royal, Covent Garden.

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Mark Meddle, Mr HARLEY,
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Martin, Mr AYLIFFE, Simpson, Mr HONNER,
James, Mr COLLETT,
Servants, Messrs. IRELAND and GARDINER,
Grace Harkaway, Madame VESTRIS,
Lady Gay Spanker ..... Mrs NISBETT,
Pert, Mrs HUMBY.

To conclude with, (59th Time) the Comic Christmas Pantomime, called The

Castle of Otranto

THE REGIONS OF ROMANCE.

Spirit of Romance, Miss LEE,

The CASTLE of OTRANTO

Spirit of Burlesque...Mr S. SMITH,

Interior of CASTLE YARD, with the GIANT HELMET.

Manfred..(Usurping Prince of Otranto)..Mr W.H.PAYNE,
PrincessHippolyta.....(his very ill-used Wife)..Mr T.RIDGWAY
The Lady Isabella..Miss FAIRBROTHER,
Theodore.....(a Peasant).....Mr C. J. SMITH,
The Marquis of Vicenza.....Mr MORRELLI,
Another View of the Castle Yard and the **GIANT HELMET**

The Denouement. An Unexpected Change in Affairs.

Harlequin..Mr C.J.SMITH, Columbine..Miss FAIRBROTHER,
Pantaloon..Mr MORRELLI, Clown..Mr T. RIDGWAY,

Strawberry Hill. *Trafalgar Square, and the National Gallery.*

Opening of the Nelson Monument.

Miniature Model of a Man-of-War's Man, (with a Hornpipe) Miss A. PAYNE.

National Flag Dance, composed by Mr. OSCAR BYRNE.

Furnished Lodgings. *The Temple of the Drama.*

Interior of the Temple. China Warehouse & Grocer's Shop, with Post Office.

Chinese Pas de Trois, Master Payne, Miss Payne, Miss A. Payne.

The subject being started, the **Messrs. Grieve** will have the honor to lay before the Public their Views of the most interesting Disputable Points of

The Eastern Question.

To-morrow, London Assurance, and The Beggar's Opera.

Theatre Royal, Drury Lane.

GERMAN OPERA.

This Evening, WEBER's Opera, in Three Acts, of

Der Freischutz !

The SCENERY painted entirely new, by Mr. C. MARSHALL

Ottaker, (Duke of Bohemia) Herr STEINER,
Cuno, (Keeper of the Forest) Herr EMMERICK,
Caspar, (First Huntsman) Herr SESSELMANN,
Max.. (Second Huntsman).. Herr HAITZINGER,
Samiel,(theBlack Huntsman)HerrFROITZHEIM,
A Hermit, Herr HERMANNS,
Kilian .. (a rich Farmer) .. Herr HITTI,
Agatha,(daughter toCuno) Mad. S. HEINEFETTER
Annchen, (cousin to Agatha) Mad. SCHUMANN.

Bridesmaids and Huntsmen by

The following powerful Chorus,

Under the Direction of Herr BAERWOLF.

Mesdames Baumann, Derrst, Vasen, Stoeger.
Demoiselles Barg, Basse, Cnoss, Dannecker, Goetz, Fromborn, Daun, Chrest, Graf, Gallo, Herbold, Hornung, Keicher, Kramer, Heyne, Michalesi, Mathes, Pichler, Schunck, Seyler, Wagner, Weil, Theone, Theuer, &c. &c,
Herrs Bensch, Bernard, Cronauer, Chrest, Darossi, Ersfeld, Fruhling, Gliomann, Gebkardt, Guldenberg, Hasterick, Hartig, Heese, Heyne, Haase, Heckmanns, Herbold, Sen., Herbold, Jun., Koeh, Hoffmam, Culdenberg, Hasterick, &c. &c.

THE ORCHESTRA,

On a Grand Scale, directed by Herr GANZ.

"GOD SAVE THE QUEEN,"

Will be sung by the whole Company at the end of the Opera.

Printed and Published, every Morning, by E. & J. Thomas, Exeter Street, Strand.—All Letters to be post paid.—Printing in General.

THE
Theatrical Observer;
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" Nothing extenuate, nor set down aught in malice."—*Othello.*

No. 6000. *TUESDAY, March* 16, 1841. *Price* 1*d.*

" The Play's the thing."—Ask for *Thomas's Observer.*

COVENT GARDEN THEATRE.

THE Comedy of *The Merry Wives of Windsor* was played here last night instead of *London Assurance,* in consequence of the indisposition of Mr. Farren. The Pantomime was the afterpiece.

DRURY LANE THEATRE.

THIS Theatre was opened last night for the performance of German Operas ; Weber's *Der Freischutz* was the one selected for the commencement of the undertaking.—The house was well attended.

HAY-MARKET THEATRE.

MR. WEBSTER had a bumper yesterday evening in the shape of a Benefit. The entertainments were *The Rivals,* and *Speed the Plough.* Mr. Webster delivered the following address :

" Ladies and Gentlemen, each succeeding season seems to bring with it an increase of your patronage, and I have so often had to gratefully thank you, that I am really at a loss to find words sufficiently varied and forcible to express my feelings on the present occasion—indeed, words can never sufficiently express the deep debt of gratitude I owe you ; but I will endeavour, by unwearied exertion, and a free use of the means you have placed within my power, to deserve the liberality you have hitherto extended to my efforts in catering for your amusement. Ladies and Gentlemen, with to-night this Theatre will have been open, continually and prosperously, with the legitimate drama only, a twelvemonth and a day, and in that time upwards of three hundred nights' salary have been paid to every individual regularly engaged on this establishment ; a circumstance unprecedented in theatrical history, and proving that those who rail at the want of support to the highest order of dramatic writing abuse the public taste most unjustly ; for, to judge of the future by the past, I could, I verily believe, be open from year's end to year's end during the remainder of my term with considerable profit to myself, and I am presuming enough to hope with some gratification to you. The extension kindly granted to this Theatre by the Lord Chamberlain has been a boon to both the actors and manager, for they have lost no time, and I have been enabled to run Sir E. L. Bulwer's Comedy of *Money* for eighty consecutive nights. The close of this Theatre is compulsory to re-decorate, repair, and thoroughly cleanse it, which shall be done with a studious regard to the comfort and accommodation of the numerous visitors who honor us with their presence. The re-opening will be on Easter Monday, with Mr. Power, who, I am happy to inform you, has entirely recovered his health, Mr. Buckstone and Madame Celeste, in addition to the many eminent artists forming the company of this season now terminated. Mr. Charles Kean will also appear for a limited number of nights in May next ; and the whole of the talent engaged will, I trust, be worthily brought

E. & J. THOMAS, Printers, Exeter Street, Strand.

into play by the first dramatists of the day, among whom I may mention, as already actively at work, Mr. Poole, Mr. Jerrold, Mr. Bernard, and Mr. Sheridan Knowles. Again heartily and sincerely thanking you, ladies and gentlemen, I most respectfully in the name of the performers and myself, until the 12th of April next, bid you farewell."

Loder's Opera of *The Little Red Riding Hood* is to be brought out at the English Opera House, without delay.

Charles Dibdin.—This national author and composer wrote several successful dramatic pieces, in which he took a part himself, also numerous entertainments interspersed with music, which he performed alone, and upwards of *twelve hundred songs.* He was born in 1745, and died in 1814, aged 69.

Fashionable Lounges.

To the Editor of The Theatrical Observer,

Dear Mr. Editor, I address you from Goode's *European Cigar Divan and Chess Room*, 39, Ludgate Hill, having just popt in to take a cup of Coffee, whiff a true Havannah, kill an hour over one or two of the Morning and Evening Papers—skim the Magazines—play a game of Chess, and one of Billlards—delightful and elegant place——Just wish to mention, that I've arranged so as to rub shoulders with my friends, and the fashionable world, at one or other of the *Grand Lounges* about town :—

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Mr. Editor, have you seen the new and improved large *Phantasmagoria Lantern*, with Twelve Slipes, in box complete, showing the figures with astonishing effect—truly wonderful—price 2*l.* 15*s.*; to be had only at Davis Brothers, Opticians, inventors of Prince Albert's Walking Stick, 33, New Bond-street, where plans of the Stick may be obtained.

Thursday, called at Emmett's, 27, Holborn Hill, to view his Novel Pen Maker, by which any one can make a superior Pen in less than one minute! also his improved Needle Threader, to enable Ladies, whose sight is impaired to thread their needles with the greatest ease—a most ingenious contrivance.

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Grace Harkaway, Madame VESTRIS,
Lady Gay Spanker ..... Mrs NISBETT,
Pert, Mrs HUMBY.

Previous to the Comedy, the Band will perform the

Overture to .. "Zanetta," .. Auber

Leader, Mr. HUGHES.

To conclude with, GAY's

Beggar's Opera!

Period of the Opera, 1728.

The Player, Mr WIGAN, The Beggar, Mr GRANBY
Captain Macheath, Mr W. HARRISON,
Peachum ..... Mr W. FARREN,
Lockit, Mr BARTLEY,
Filch ..... Mr HARLEY,
Mat o' the Mint, Mr S. JONES,
Drawer ..... Mr KERRIDGE,
Mrs Peachum, Mrs C. JONES,
Polly Peachum ..... Miss RAINFORTH,
Lucy Lockit, Mrs HUMBY,
Mrs Coaxer, Mrs Emben, Jenny Diver, Miss Jackson

To conclude with

A DANCE BY THE CHARACTERS.

To-morrow, London Assurance, Patter *v.* Clatter, and Twice Killed.

Theatre Royal, English Opera.

This Evening, (*5th Time*) an entirely New Original Romantic Grand Opera, with New Scenery, Dresses, and Appointments, entitled

KEOLANTHE!

OR, THE

Unearthly Bride.

The Overture & Music composed by **M.W.Balfe**

The Piece Produced under the Direction of Mr. M'IAN.
The Scenery by Mr. PHILLIPS, assisted by Mr. FINLEY, &c.
The Dances arranged by Madame SOUTTEN.
Principal Dancer, Miss JAMES, assisted by the Corps de Ballet.

Keolanthe, Princess of Memphis, Madame BALFE,
Pavina, (bethrothed to Andrea) Miss GOULD,
(*Pupil of Mr. John Barnett,—her 5th Appearance on any Stage.*)
Fillippo, (Students of Pavia,) Mr STRETTON,
Andrea, (Students of Pavia,) Mr WILSON,
(*His 5th Appearance since his return from America.*)
Ombrastro, (the Spirit of the Nile) MrH PHILLIPS
High Priest of Osiris, Mr Lawler,
Galeazzo..(Officer of the Inquisition)..Mr Poulter.

PROGRAMME OF THE SCENERY—

Andrea's Chamber in Pavia.—Interior of the Great Pyramid of Egypt.—Incantation of the Lotus Flower—Resuscitation of thePrincess!—Grand Colossal Temple of Memphis.—Procession of the Egyptian Court, &c.—Gardens of a Sicilian Villa, commanding a View of the Monastery of San Cataldo, Mount Etna in the distance.—A tapestry Chamber.—Ancient Mausoleum of the Monastery, with the Tomb of Pavina.—Eruption of the Mountain.

Previous to Betly, the Band will perform

An Entirely New Overture,

Composed by Mr. EDWARD LODER.

After which will be given, (*5th Time in English*) Donizetti's Opera Buffa, in One Act, entitled

BETLY!

Betly .... Miss EMMA HOWARD,
(*Pupil of Mr. Allen—her 5th Appearance on any Stage,*)
Daniel, (a Peasant, in love withBetly) MrBARKER,
Max, (aSoldier, Brother toBetly) Mr STRETTON,
Corporal, Mr SMITH,
Drummer, MrBENEDICT, Karetz, MrPOULTER
Soldiers, Mountaineers, Market People, &c., &c.

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COVENT GARDEN THEATRE.

In consequence of Mr. Farren's indisposition, Mr. F. Matthews read the part of *Sir Harcourt Courtly*, in *London Assurance*, at this house last night. The audience received the substitute rather ungraciously at first, but Mr. Bartley having twice appealed to them, with a good deal of tact, they eventually suffered the Comedy to proceed. *The Beggar's Opera* was the afterpiece.

The new Drama, entitled *The Embassy*, will be produced at this Theatre on Monday evening next; it is in three acts, and Miss Ellen Tree has a principal character in it.

DRURY LANE THEATRE.

To the German company, which took up its quarters in " Old Drury" the night before last, we wish every success, but we must express our firm belief that without the co-operation of some powerful novelties, it will depart considerably minus. Compared to this Theatre, the scene of the former efforts of Herr Schumann and his followers, the Prince's, is a small area, and under the patronage of nobility, the Germans managed to clear their expences, if not to derive a profit from their speculation. Now the case is different, nine-tenths of the auditors who attend Drury Lane, are totally ignorant of the language to be spoken, and will not part with their cash so readily, to listen to that which they cannot comprehend. The present area is a vast one, and if it be filled each evening of representation we shall be pleasurably mistaken. As to the merits of the company we may remark that Madame Heinefetter is an expressive actress as well as singer. She is considerably improved both in acting and singing since her last appearance in London. The grand scena which she has to execute in the early part of *Der Freischutz* was well given. Madame Schumann, as *Annchen*, is lively, naive, and pleasing. Herr Sesselmann, who acts *Caspar*, (a novice to the London boards,) is by no means a first-rate singer, and was rather coldly received. Haitzinger on the contrary gained much applause by his delicious execution of the music allotted to *Max*. The other singers claim no extraordinary mention. We perfectly agree with the following remarks made by a morning journal of yesterday.

" The Opera was tolerably put upon the stage. As Herr Schumann, however, by the—shall we call it puff?—in his bill, provokes criticism on the scenic arrangement of this Opera, we must, in answer to his challenge say, that much more might be done for *Der Freischutz*, both by scene-painter and machinist, than was shown last night. The incantation scene

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has never been represented, but to burlesque the subject. We have dropsical dragons in the way of their own tails,—dirty children—like Mrs. Brownrigg's apprentices escaped from the coal-hole—for small devils,—ravens hanging in the air dead as poulterer's pullets—sundry flashes of gunpowder—and, by way of consummating effect, a display of very red fire ; to say nothing of certain musical owls that—capital timeists !—flap their wings and show their scarlet eyes at certain pauses of the music. Something more poetic than all this might be effected. We recommend Herr Schumann to invite Madame Vestris to superintend every future incantation if the Opera is to be repeated." The "getting up" was bad enough at the Prince's Theatre—if possible, *Der Freyschutz* is worse put upon the stage here. Mr. Bunn ought to know better.

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Being in the City, and in want of a new Dressing Case, strolled to Mechi, 4, Leadenhall Street, to view his magnificent Toilet and Dressing Case department, both of ladies and gentlemen, and can safely say that no house in London as such a variety, suited to the economist, the luxurious, or the extravagant, the prices varying from 7s. to 100 guineas. Must not forget to recommend his *Magic Strop.*

Thursday, called at Emmett's, 27, Holborn Hill, to view his Novel Pen Maker, by which any one can make a superior Pen in less than one minute ! also his improved Needle Threader, to enable Ladies, whose sight is impaired to thread their needles with the greatest ease—a most ingenious contrivance.

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Leader, Mr. HUGHES.

After which, **A COMIC SCENE**

By Mr C. MATHEWS and Mr KEELEY,

ENTITLED

Two in the Morning.

To conclude with, a Farce, by Mr. OXENFORD, called

Twice Killed !

Mr Euclid Facile, Mr KEELEY,
Mr Reckless ..... Mr J. VINING,
Mr Holdfast, Mr GRANBY,
Mr Fable, Mr RIDGWAY, Tom, Mr W. H. PAYNE,
Robert, Mr Ireland, Porter, Mr Connell,
Mrs Facile, Miss LEE, Julia, Miss A. TAYLOR,
Fanny Pepper, Mrs ORGER,

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Herrs Bensch, Bernard, Cronauer, Chrest, Darossi, Ersfeld, Fruhling, Gliomann, Gebkardt, Guldenberg, Hasterick, Hartig, Heese, Heyne, Haase, Heckmanns, Herbold, Sen., Herbold, Jun., Koeh, Hoffmam, Culdenberg, Hasterick, &c. &c.

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" The Play's the thing."—Ask for *Thomas's Observer.*

COVENT GARDEN THEATRE.

Mr. Farren resumed his character in *London Assurance*, last night, to all appearance perfectly recovered from his attack of influenza. The afterpieces were *Two in the Morning*, and *Twice Killed.* To prevent stopping the run of the new Comedy, Planché's Drama, in three acts, called *The Embassy*, will be produced next Monday, as the last piece, We understand that one scene in it—a Ball room, will surpass in magnificence all that has hitherto been done even in this Theatre, besides which the cast is remarkably strong.

SKETCH OF "LONDON ASSURANCE."

(For The Theatrical Observer.)

Sir *Harcourt* so brilliant, and good Squire *Hark-*
Away, who invites all his friends to his park,
And at once they all go, where *Meddle* called *Mark*,
With *Dazzle*, and *Charles*, both bent on a lark,
See the fair little *Pert*, admire her face—
And find her young mistress enveloped in *Grace;*
Where *Sir Harcourt*, the pink of fashion's gay school,
Arrives with his Valet, the impudent *Cool*,
And 'stead of fair *Grace*, as blooming as May,
He woos *Lady Spanker*, so charming and *Gay*,
(Who, with dear little *Doll*, is there for a day,)
She laughs at his folly when just on the start,
And he all at once finds, he has a much better heart,
Repents, owns his folly is past all endurance,
And attributes it all to his " *London Assurance.*"

We are happy to observe that the directors of the forthcoming Drury Lane Theatrical Fund Festival continue to receive the most flattering support. His Royal Highness the Duke of Cambridge will positively honour the festival with his presence, and from the preparations in the musical way, under the able direction of Mr. T. Cooke, we anticipate that the visitors will have a great treat.

Theatrical doings in Paris.—The small limits to which our pen is restricted renders it akin to impossibility for us to keep pace with the novelties produced in the French capital. New pieces are following each other in rapid succession, and our adapters may anticipate a rich harvest. They may pick and choose their subjects to their hearts' content from the dainties furnished to their greedy jaws by the Parisian cooks. The following is a summary of the delicacies recently served up at the various Theatres in Paris.—At the Theatre du Gymnase Dramatique, a Vaudeville, in one act, by M. Bayard, has been successful, entitled *Le Tyran d'une Femme.* The principal fun consists in the persecutions of a married man by an insufferable mother-in-law, who is eternally accusing her daughter's husband of tyranny to his wife, when he is on the contrary

E. & J. Thomas, Printers, Exeter Street, Strand.

most tender to his partner. The Théâtre du Vaudeville has produced a vaudeville by M. Anicet, *En Pénitence*. The plot is this—M. de Fronsac, son of the Marshal de Richelieu, has married rather by constraint than from inclination, Mlle. Louise de Hautebois. He swears that she shall never be theDuchess de Fronsac, although he is Duke, and refuses to acknowledge her as his wife. Richelieu sends him to the Bastille. In the obscurity of his dungeon the haughty Fronsac wishes to see his young wife. She comes, and her engaging loveliness almost tempts him to break his oath, but then what will the court say? No, he will rather die,—"Do not die," says the Duchess, "but save yourself, give me your garments take mine, be free." They exchange clothes. Behold her, man—he, woman. He is about to leave—he changes his mind, he remains. There is no such a person, now, as Louise de Hautebois. Théâtre des Variétés, *Le Novice*, Vaudeville, in one act, by M. M. Melesville and Duveyrier. A very pretty little piece and very successful.

Fashionable Lounges.

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Being in the City, and in want of a new Dressing Case, strolled to Mechi, 4, Leadenhall Street, to view his magnificent Toilet and Dressing Case department, both of ladies and gentlemen, and can safely say that no house in London as such a variety, suited to the economist, the luxurious, or the extravagant, the prices varying from 7s. to 100 guineas. Must not forget to recommend his *Magic Strop*.

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The Scenery by the Messrs. GRIEVE.

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Max Harkaway, Esq. ..... Mr BARTLEY,
Mr Charles Courtly, Mr ANDERSON,
Mr Adolphus Spanker ..... Mr KEELEY,
Mr Dazzle..... Mr CHARLES MATHEWS,
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After which, SHERIDAN's Dramatic Piece of

THE CRITIC !

Sir Fretful Plagiary, Mr BARTLEY,
Sneer, Mr COOPER, Puff, Mr C. MATHEWS,
Dangle, Mr HEMMING,
Mrs Dangle ... .Mrs BROUGHAM,
Under Prompter, Mr Honner Servant, Mr Connell.

Characters in the Tragedy.

Don Ferolo Whiskerandos.....Mr HARLEY,
Earl of Leicester, Mr J. BLAND,
Sir Walter Raleigh.....Mr MEADOWS,
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Governor.....Mr F. MATTHEWS,
Master of the Horse, Mr GRANBY,
Lord Burleigh ..... Mr C. J. SMITH,
Beefeater, Mr W. H. PAYNE,
Tilburina, MrsORGER, Confidante,MrsTAYLEURE
First Niece, Miss LEE, 2nd Niece, MrsEMDEN,

To-morrow, London Assurance, and The Beggar's Opera.

Theatre Royal, Drury Lane.

GERMAN OPERA.

This Evening, SPOHR's Opera; entitled

JESSONDA.

Jessonda, Madame STOECKEL HEINEFETTER,
Amazili, Madame SCHUMANN,
Dandau ..... Herr SESSELMANN,
Nadori, Herr HAITZINGER,
Tristan d'Arumha.....Herr MELLINGER,
Pedro Lopez, Herr SEYLER,
Officer of the Indians ..... Herr HITTL,
Two Bajaderes, Demoiselles Froitzheim & Frolich,
TwoBramins.....Herrs Heerbold & Froitzeheim.

Warriors, Prople, &c., &c. by

The following powerful Chorus,

Under the Direction of Herr BAERWOLF.

Mesdames Baumann, Derrst, Vasen, Stoeger.
Demoiselles Barg, Basse, Cnoss, Dannecker, Goetz, Fromborn, Daun, Chrest, Graf, Gallo, Herbold, Hornung, Kercher, Kramer, Heyne, Michalesi, Mathes, Pichler, Schunck, Seyler, Wagner, Weil, Theone, Theuer, &c. &c,
Herrs Bensch, Bernard, Cronauer, Chrest, Darossi, Ersfeld, Fruhling, Gliomann, Gebkardt, Guldenberg, Hasterick, Hartig, Heese, Heyne, Haase, Heckmanns, Herbold, Sen., Herbold, Jun., Koeh, Hoffmam, Culdenberg, Hasterick, &c. &c.

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No. 6003. *FRIDAY, March* 19, 1841. *Price* 1*d.*

" The Play's the thing."—Ask for *Thomas's Observer.*

COVENT GARDEN THEATRE.

London Assurance, and *The Critic,* were played together yesterday evening.

ENGLISH OPERA HOUSE.

LAST night this Theatre was very thinly attended, the performances consisted of *Keolanthe,* and *Betly.* The latter piece will be withdrawn next week.

A one act Burletta is in rehearsal here, and G. Macfarren's Opera will be brought out immediately after Easter.

Alarming Illness of Mr. Yates.—It is with unfeigned regret that we inform our readers of the very dangerous position of this gentleman from the bursting of a blood vessel, He has been confined to his house at Brompton since Tuesday evening, but the answer to our enquiries last night was that " Mr. Yates is much better," so that we are not without hopes of again welcoming this gentleman's return to that profession of which he is so useful a member. Mr. Hall has taken the part of *Darcourt,* in *Agnes St. Aubin,* during Mr. Yates's secession.

Reports.—It is said that Willis Jones, in conjunction with Wilkinson, has taken *half* the proprietorship of the Surrey. Davidge, who retires on the score of illnees, will however, retain the other half as an annuity. The Olympic season, under George Wild, is to commence on Easter Monday. Osbaldiston has taken the Victoria, Mr. Ratcliffe, its late lessee, retiring from the arduous duties of manager. Saville, we hear, is engaged.

We learn that proceedings have been instituted against Mr. H. Phillips, for the non-fulfilment of his engagement on the opening night of the English Opera House.

Mr. Serle is delivering, on Wednesday evenings, at the City of London Institution, in Aldersgate Street, a series of Dramatic Lectures on the History of France, during the thirteenth and fourteenth centuries. As a lecturer, Mr. Serle displays sound judgment and ability.

Playing of old.—The probability certainly is, that Alleyn never performed in any of Shakspeare's Plays ; but in our present state of information it is impossible to speak at all decisively upon the point. The " *Leir,*" the " *Romeo,*" the " *Henry VIII,*" the "*Moore in Venis,*" and the " *Pericles*" of the inventory, may have been the *Lear, Romeo, Henry VIII., Othello,* and *Pericles* of Shakspeare ; and there is one circumstance in connection with this question that has never been sufficiently attended to. The agreement between Bevilage and Street the carpenter, for the original construction of the Globe Theatre, is dated 22nd December, 1593, so that the building could not have been commenced

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until 1594. How long it took to finish it is not known; but, in Henslowe's Diary there is an account beginning 3rd of June, 1594, and ending 15th Nov. 1596, by which it appears that the Lord Admiral's players, and the Lord Chamberlain's players, (to which company Shakspeare belonged,) during that interval played together at the Theatre in Newington Butts. Whether they acted jointly on the same days, or severally on different days, we cannot determine, but Henslowe's entries are of daily receipts on his part, as if he were entitled to a share of "the takings," whatever company performed.—*Memoirs of Edward Alleyn, actor, by J. P. Collier.* The above work, which is just published, will be found highly interesting to those who delight in the literature connected with the early annals of the stage.

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Grace Harkaway, Madame VESTRIS,
Lady Gay Spanker ..... Mrs NISBETT,
Pert, Mrs HUMBY.

Previous to the Comedy, the Band will perform the
Overture to .. "Zanetta," .. Auber
Leader, Mr. HUGHES.

To conclude with, GAY's

Beggar's Opera!

Period of the Opera, 1728.

The Player, Mr WIGAN, The Beggar, Mr GRANBY
Captain Macheath, Mr W. HARRISON,
Peachum ..... Mr F. MATTHEWS,
Lockit, Mr BARTLEY,
Filch ..... Mr HARLEY,
Mat o' the Mint, Mr S. JONES,
Drawer ..... Mr KERRIDGE,
Mrs Peachum, Mrs C. JONES,
Polly Peachum ..... Miss RAINFORTH,
Lucy Lockit, Mrs HUMBY,
Mrs Coaxer, Mrs Emben, Jenny Diver, Miss Jackson

To conclude with
A DANCE BY THE CHARACTERS.

To-morrow, London Assurance, and The Critic.

Theatre Royal, Drury Lane.

GERMAN OPERA.

This Evening, Beethoven's grand Opera of

FIDELIO!

DonFernando.(Minister of State)HerrHERMANNS,
Don Pizarro, Herr SESSELMANN,
Florestan....(a Prisoner)....Herr HAITZINGER,
Rocco, (the Jailor) Herr MELLINGER,
Jaquino .....(Door-keeper)..... Herr SEYLER,
Captain, Herr FROITZHEIM,
An Officer..... ..... Herr HESSE,
Leonore, (Fidelio) Madame S. HEINEFETTER,
Marcelline. (Jailor's Daughter) Mad. MICHALESI.

Soldiers, Prisoners, Populace, &c., &c. by

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Herrs Bensch, Bernard, Cronauer, Chrest, Darossi, Ersfeld, Fruhling, Gliomann, Gebkardt, Guldenberg, Hasterick, Hartig, Heese, Heyne, Haase, Heckmanns, Herbold, Sen., Herbold, Jun., Koeh, Hoffmam, Culdenberg, Hasterick, &c. &c.

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COVENT GARDEN THEATRE.

London Assurance, with *The Beggar's Opera*, formed the amusements here last night.

DRURY LANE THEATRE.

Her Majesty and Prince Albert honored this Theatre with their presence last evening to witness the performance of the German Opera of *Fidelio.*

Mr. Yates.—We are sorry to inform our readers that this gentleman was rather worse yesterday. We trust we shall be able to report more favourably on Monday.

Mr. H. Hall, who has engaged W. J. Hammond and a host of talent, will open the New Strand Theatre on Easter Monday. We wish him success.

It is the intention, at least, so we are told, of Mr. Willy to open the Princess's Theatre again in the month of June with Promenade Concerts.

M. Cloup has been in treaty for the Princess's Theatre, where he is again willing to try his luck with a company of French comedians.

Theatricals in the Provinces.—In Edinburgh, business is bad. Murray, we hear, has lately been a loser to a considerable extent by his well conducted establishment. The Bristol Theatre is achieving a great triumph. The house has been crammed every evening of late. Mr. J. Webster, who is a great favorite, has joined the company. The Bath Theatre is in want of a tenant, in consequence it is asserted, of Mr. Davidge's continued indisposition. At Liverpool, Messrs. Elton and J. S. Balls, have been starring. The former gentleman was to take his Benefit last night in the character of *Hamlet.* To-night, we perceive by *The Liverpool Mercury* of yesterday, he plays *Brutus.* He will be replaced by Mr. J. Wallack, who is engaged for a limited number of nights, and will make his first appearance on Monday as *Julian St. Pierre*, and *Dick Dashall.* Mrs. Hooper is taking the lead at York, and has been very successful, so says the Provincial press, as *Julia*, in *The Hunchback.* At Newcastle, theatricals are at a very low ebb.

Value of Nonsense.—It appears from the *Comic Miscellanies* that a great portion of Mathews's "Entertainments" was the composition of James Smith. He says "Mrs. Mathews is correct in stating (see vol. ii. pages 53, 54,) that I received nothing for what I then wrote, but for my subsequent efforts, viz. *Country Cousins*, *Trip to Paris*, *Air Ballooning*, and *Trip to America*, I received from him altogether 1000*l.* A thousand pounds for tom foolery! "You are the only man in London," said he to me, "who can write what I want, good nonsense. He was in all money matters, a liberal, honest man, but a very troublesome one to write for. He was what Buonaparte denominated Murat, the spoiled child of victory. Captious and timid as to effects, his wife and I used to drill him in his songs."

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The Two Garricks.—George Garrick was affectionately attached to David, and held him in great awe. Garrick, when acting, was extremely nervous about any noise made behind the scenes, as it destroyed his effects; consequently George was accustomed to parade up and down on the stage, and if any persons were talking, to exclaim, "Hush, hush!" This was his constant habit. The salary of George Garrick was considerable in the Theatre, and it was more than once enquired, why or for what, George Garrick was paid that amount? Charles Bannister in a moment solved that question. "It is *hush money!*" said he. George Garrick usually enquired every night, on coming behind the scenes, "Has David wanted me?" on its being idly asked how George came to die so soon after the demise of his celebrated relation, the answer was "David wanted him!" *Memoirs of the Colman Family.*

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Beefeater, Mr W. H. PAYNE,
Tilburina, MrsORGER, Confidante, MrsTAYLEURE
First Niece, Miss LEE, 2nd Niece, MrsEMDEN,

On Monday, London Assurance, with (First Time,) a New Drama, in Three Acts, entitled The Embassy.

Theatre Royal, English Opera.

This Evening, (*7th Time*) an entirely New Original Romantic Grand Opera, with New Scenery, Dresses, and Appointments, entitled

KEOLANTHE!

OR, THE

Unearthly Bride.

The Overture & Music composed by **M. W. Balfe**

The Piece Produced under the Direction of Mr. M'IAN.
The Scenery by Mr. PHILLIPS, assisted by Mr. FINLEY, &c.
The Dances arranged by Madame SOUTTEN.
Principal Dancer, Miss JAMES, assisted by the Corps de Ballet.

Keolanthe, Princess of Memphis, Madame BALFE,
Pavina, (bethrothed to Andrea) Miss GOULD,
(*Pupil of Mr. John Barnett,—her 7th Appearance on any Stage.*)
Fillippo, (Students of Pavia,) Mr STRETTON,
Andrea, (Students of Pavia,) Mr WILSON,
(*His 7th Appearance since his return from America.*)
Ombrastro, (the Spirit of the Nile) Mr H. PHILLIPS
High Priest of Osiris, Mr Lawler,
Galeazzo..(Officer of the Inquisition)..Mr Poulter.

PROGRAMME OF THE SCENERY —

Andrea's Chamber in Pavia.—Interior of the Great Pyramid of Egypt.—Incantation of the Lotus Flower—Resuscitation of the Princess!—Grand Colossal Temple of Memphis.—Procession of the Egyptian Court, &c.—Gardens of a Sicilian Villa, commanding a View of the Monastery of San Cataldo, Mount Etna in the distance.—A tapestry Chamber.—Ancient Mausoleum of the Monastery, with the Tomb of Pavina.—Eruption of the Mountain.

Previous to Betly, the Band will perform

An Entirely New Overture,

Composed by Mr. EDWARD LODER.

After which will be given, (*7th Time in English*) Donizetti's Opera Buffa, in One Act, entitled

BETLY!

Betly ..... Miss EMMA HOWARD,
Daniel, (a Peasant, in love with Betly) Mr BARKER,
Max, (a Soldier, Brother to Betly) Mr STRETTON,
Corporal, Mr SMITH,
Drummer, Mr BENEDICT, Karetz, Mr POULTER
Soldiers, Mountaineers, Market People, &c., &c.

Printed and Published, every Morning, by E. & J. Thomas, Exeter Street, Strand.—All Letters to be post paid.—Printing in General.

THE
Theatrical Observer;
AND
Daily Bills of the Play.

"Nothing extenuate, nor set down aught in malice."—*Othello.*

No. 6005. *MONDAY, March* 22, 1841. *Price* 1*d.*

"The Play's the thing."—Ask for *Thomas's Observer.*

COVENT GARDEN THEATRE.

London Assurance, and *The Critic*, were performed here on Saturday evening, and attracted a full house.

QUEEN'S.—The performances at this Theatre, during the past week, consisted of *Sathanas in Love; or, the Peri Beauty, Woman's Heart*, and *Adam Bell.* These pieces are very well sustained by Messrs. Manders, Moss, J. Parry, and Miss Wrighten. Mr. James's Diorama is a beautiful painting, and highly creditable to his talent as an artist. We regret that the house was not so well attended as its entertainments deserve, but the change of performance which is announced for the present week will, we trust, repay the trouble of their production.

Sacred Harmonic Society.—We had the pleasure of attending Exeter Hall, on Friday evening, to hear Mr. George Parry's new Oratorio, *The Death of Abel*, a work of great merit, which might have been anticipated from the composer's *Fall of Jerusalem.* We shall not be guilty of the absurdity of instituting comparisons of Haydn and Handel to the detriment of a talented modern author, which was done by some very silly people, near whom it was our fortune to stand, but we can unaffectedly say that this Oratorio is full of beauties of a high order, which alone could emanate from true genius.

The subject is sublime, and the music fully conveys the various emotions by which the several characters are actuated. We can fancy nothing more calculated to inspire real devotion than "The Death of Abel," as given at these rooms. A vein of pure melody pervaded the Oratorio from beginning to end, and great ability was evinced in the composition of the choruses, and the concerted pieces. The encores were numerous and well merited. If we were to start an objection, where all is more or less deserving of praise, we might take exception to occasional tendencies towards the *Operatic* school, but which, however, only momentarily present themselves, leaving behind unmixed approbation at the general excellence of the work. Though it might be regretted that Mr. Parry should turn his attention from a species of musical writing for which he has shown such eminent qualifications, yet we tell him, at the same time, that he is also equally competent to give us an Opera, which may be worthy to stand beside his Oratorios. The finale to the first part was a splendid combination of musical effects, and literally raised the auditors to a pitch of perfect enthusiasm. We were sorry to see the practice of admitting children in arms to disturb the audience—a system highly discreditable to the managers of these otherwise well conducted Concerts.

A new Comic Operetta, in one act, from the French, entitled *The Matrimonial Ladder*, will be produced on Thursday next, at the English Opera House. Mr. Allen is about to join the company at this house.

E. & J. THOMAS, Printers, Exeter Street, Strand.

A Drama, from the pen of Carleton, the popular author of "Traits and Stories of the Irish Peasantry," is in preparation at the Theatre Royal, Dublin. David Rees is to have a principal part. It is to be called *Irish Manufacture.*

A letter has been received from Power within the last week, in which he states his intention of embarking for England on the 10th inst. in the President steam-ship, from New York. He has been starring at Charleston, Philadelphia, and was then on his way to New York, where he was to make his last appearance previous to quitting America. His transatlantic engagements have proved most lucrative to him. He will make his bow to an English audience at the Haymarket on its re-opening on Easter Monday.

Fashionable Lounges.

To the Editor of The Theatrical Observer,

Dear Mr. Editor, I address you from Goode's *European Cigar Divan and Chess Room,* 39, Ludgate Hill, having just popt in to take a cup of Coffee, whiff a true Havannah, kill an hour over one or two of the Morning and Evening Papers—skim the Magazines—play a game of Chess, and one of Billlards—delightful and elegant place——Just wish to mention, that I've arranged so as to rub shoulders with my friends, and the fashionable world, at one or other of the *Grand Lounges* about town :—

Monday, stroll to Madame Tussaud's elegant Exhibition, Golden Corinthian Saloon, Baker Street, Portman Square.– Just added to her unrivalled collection, full length figures of the Archbishop of York, the Lord Bishop of London, the Marquis of Londonderry, Lord Palmerston, Mehemet Ali, in costume, and Paganini; also splendid figures of Her Majesty, the Queen, Prince Albert in his military costume, and the group of John Knox reproving Mary Queen of Scots.

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Theatre Royal, Covent Garden.

This Evening, (15th Time) a New Comedy, in Five Acts, entitled

LONDON ASSURANCE.

Sir Harcourt Courtly, Bart. Mr W. FARREN,
Max Harkaway, Esq. ..... Mr BARTLEY,
Mr Charles Courtly, Mr ANDERSON,
Mr Adolphus Spanker ..... Mr KEELEY,
Mr Dazzle..... Mr CHARLES MATHEWS,
Mark Meddle, Mr HARLEY,
Cool, Mr BRINDAL, Isaacs, Mr W. H. PAYNE,
Martin, Mr AYLIFFE, Simpson, Mr HONNER,
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Lamont, *(Chamberlain to the Duke of Anjou,)* Mr WIGAN,
Montluc, ... *(Captain of the Guard)* ... ... Mr BINGE,
Phillippe, Mr HONNER, Usher, Mr BIRT,
Gentlemen of the Duke's Chamber—Messrs. Green, S. Smith, Gledhill, Butler.
Pages of the Queen and the Duke of Anjou—Messrs. Kerridge, Connell, &c.
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Theatre Royal, Drury Lane.

GERMAN OPERA.

This Evening, WEBER's Opera, in Three Acts, of

Der Freischutz !

The SCENERY painted entirely new, by Mr. C. MARSHALL

Ottaker, (Duke of Bohemia) Herr STEINER,
Cuno, (Keeper of the Forest) Herr EMMERICK,
Caspar, (First Huntsman) Herr SESSELMANN,
Max.. (Second Huntsman).. Herr HAITZINGER,
Samiel,(theBlack Huntsman)HerrFROITZHEIM,
A Hermit, Herr HERMANNS,
Kilian .. (a rich Farmer) .. Herr HITTI,
Agatha,(daughter toCuno) Mad. S. HEINEFETTER
Annchen, (cousin to Agatha) Mad. SCHUMANN.

Bridesmaids and Huntsmen by

The following powerful Chorus.

Under the Direction of Herr BAERWOLF.

Mesdames Baumann, Derrst, Vasen, Stoeger.
Demoiselles Barg, Basse, Cnoss, Dannecker, Goetz, Fromborn, Daun, Chrest, Graf, Gallo, Herbold, Hornung, Kercher, Kramer, Heyne, Michalesi, Mathes, Pichler, Schunck, Seyler, Wagner, Weil, Theone, Theuer, &c. &c,
Herrs Bensch, Bernard, Cronauer, Chrest, Darossi, Ersfeld, Fruhling, Gliomann, Gebkardt, Guldenberg, Hasterick, Hartig, Heese, Heyne, Haase, Heckmanns, Herbold, Sen., Herbold, Jun., Koeh, Hoffmam, Culdenberg, Hasterick, &c. &c.

THE ORCHESTRA,

On a Grand Scale, directed by Herr GANZ.

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No. 6006. *TUESDAY, March* 23, 1841. *Price* 1*d.*

" The Play's the thing."—Ask for *Thomas's Observer.*

COVENT GARDEN THEATRE.

AFTER the new Comedy of *London Assurance*, which continues to increase in favor, a new Drama, in three acts, entitled *The Embassy*, was produced. Its translation from the French is attributed to Mr. Planché, whose great experience and acknowledged taste, led us to expect a much superior Drama to that brought out with such equivocal success last night. Though the piece lasted more than two hours, the plot, (if such it can be designated,) is told almost in as many words. Viscount René de Rohan, (Mr. Anderson,) is betrothed to the Baroness du Pont, (Miss E. Tree,) one of the ladies in waiting upon the Queen of Navarre, but in consequence of his absence in the wars for the *lengthened* period of a year, and the interception of his letters, she calmly concludes that he has been slain, and is on the eve of marriage with the Duke de Nevers, (Mr. Moore,) when the fugitive returns, and after a great deal of verbiage, the Viscount weds his affianced bride, who, it should be stated, is the widow of a noble of 74, she being 16 at the time of her marriage. The dialogue was pointless and vapid. Great quantities of words were crammed into the mouths of the speakers without any meaning; there was not one witty remark to provoke a smile, nor one telling incident to substitute for the meagerness of the language. Turn we now, however, to that to which the most unqualified praise must be awarded—the splendour of the scenery and appointments, which cannot be better described than by pronouncing the whole getting up as *Vestris-like*. Much compressed, and connected more exclusively into a Spectacle, this Drama may perhaps run till Easter. The music of the Ballet department was characteristic and pleasing, and the dances most skillfully arranged, more especially the Polonaise, executed by 16 of the *corps de ballet*. The change of a rock, which was wheeled on the stage, into a throne, on which stood the Genius of France, and attendant ladies arranged in glittering armour, was received with long and continued applause. The acting made us regret that so much talent should have been engaged on so meager an affair. The reception of Miss Ellen Tree, who re-appeared after an absence of some months, was highly flattering, a reception amply deserved by her chaste and unrivalled style of acting. Mr. Moore, and Mr. Anderson spoke with judgment. Madame Vestris, by her clever performance of one of the ladies in waiting on the *Queen of Navarre*, whose sole anxiety is the ball-room, invested a silly part with sprightliness, grace, and vivacity. On the fall of the curtain, Anderson appeared to give out the piece, but was met with divided shouts of no and yes, and calls for Miss Tree. After introducing her to the audience, he again returned, but was for several minutes inaudible; he was, at length, however, enabled to ask, "whether it was the wish of the audience that the Drama

E. & J. THOMAS, Printers, Exeter Street, Strand.

should be repeated ?" which was answered by mingled cries—negative and affirmative.—The house was crowded to the ceiling.

STRAND THEATRE.—This house was exceedingly well attended last night, to witness the clever performance of Mr. Jacobs.

ADELPHI.—That talented actress, Mrs. Yates, takes her Benefit on Thursday, April 1st., at this Theatre, when will be revived (for that night only) the celebrated Drama of *Victorine*, followed by the new Spectacle of *Satanus*. We trust she will be well supported.

Charles Kean is now fulfilling a three weeks' engagement at the Edinburgh Theatre.

Sacred Harmonic Society.—By a typographical error in yesterday's number, the composer of the new Oratorio of *The Death of Abel* was designated as Mr. George *Parry*, instead of *Perry*.

Fashionable Lounges.

To the Editor of The Theatrical Observer,

DEAR MR. EDITOR, I address you from GOODE'S *European Cigar Divan and Chess Room*, 39, Ludgate Hill, having just popt in to take a cup of Coffee, whiff a true Havannah, kill an hour over one or two of the Morning and Evening Papers—skim the Magazines—play a game of Chess, and one of Billlards—delightful and elegant place——Just wish to mention, that I've arranged so as to rub shoulders with my friends, and the fashionable world, at one or other of the *Grand Lounges* about town :—

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Theatre Royal, Covent Garden.

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Sir Harcourt Courtly, Bart. Mr W. FARREN,
Max Harkaway, Esq. ..... Mr BARTLEY,
Mr Charles Courtly, Mr ANDERSON,
Mr Adolphus Spanker ..... Mr KEELEY,
Mr Dazzle..... Mr CHARLES MATHEWS,
Mark Meddle, Mr HARLEY,
Cool, Mr BRINDAL, Isaacs, Mr W. H. PAYNE,
Martin, Mr AYLIFFE, Simpson, Mr HONNER,
James, Mr COLLETT,
Grace Harkaway, Madame VESTRIS,
Lady Gay Spanker ..... Mrs NISBETT,
Pert, Mrs HUMBY.

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Montluc, ... *(Captain of the Guard)* ... ... Mr BINGE,
Phillippe, Mr HONNER, Usher, Mr BIRT,
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Theatre Royal, English Opera.

This Evening, (*9th Time*) an entirely New Original Romantic Grand Opera, with New Scenery, Dresses, and Appointments, entitled

KEOLANTHE!

OR, THE

Unearthly Bride.

The Overture & Music composed by **M. W. Balfe**

The Piece Produced under the Direction of Mr. M'IAN.
The Scenery by Mr. PHILLIPS, assisted by Mr. FINLEY, &c.
The Dances arranged by Madame SOUTTEN.
Principal Dancer, Miss JAMES, assisted by the Corps de Ballet.

Keolanthe, Princess of Memphis, Madame BALFE,
Pavina, (bethrothed to Andrea) Miss GOULD,
(*Pupil of Mr. John Barnett,—her 9th Appearance on any Stage.*)
Fillippo, (Students of Pavia,) Mr STRETTON,
Andrea, (Students of Pavia,) Mr WILSON,
(*His 9th Appearance since his return from America.*)
Ombrastro, (the Spirit of the Nile) MrH PHILLIPS
High Priest of Osiris, Mr Lawler,
Galeazzo..(Officer of the Inquisition)..Mr Poulter.

PROGRAMME OF THE SCENERY—

Andrea's Chamber in Pavia.—Interior of the Great Pyramid of Egypt.—Incantation of the Lotus Flower—Resuscitation of the Princess!—Grand Colossal Temple of Memphis.—Procession of the Egyptian Court, &c.—Gardens of a Sicilian Villa, commanding a View of the Monastery of San Cataldo, Mount Etna in the distance.—A tapestry Chamber.—Ancient Mausoleum of the Monastery, with the Tomb of Pavina.—Eruption of the Mountain.

Previous to Betly, the Band will perform

An Entirely New Overture,

Composed by Mr. EDWARD LODER.

After which will be given, (*9th Time in English*) Donizetti's Opera Buffa, in One Act, entitled

BETLY!

Betly ..... Miss EMMA HOWARD,
Daniel, (a Peasant, in love with Betly) Mr BARKER,
Max, (a Soldier, Brother to Betly) Mr STRETTON,
Corporal, Mr SMITH,
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COVENT GARDEN THEATRE.

LAST night, after *London Assurance,* the new Drama of *The Embassy* was performed for the second time, and was rather better received than on its first representation.

Paris.—Théâtre du Gymnase.—Les Trois Lionnes, vaudeville, in two acts, by M. M. Bayard and Dumanoir. The three Lionesses of the Gymnase are simply three females of eccentric manners—of manners not often to be met with. 1st. Madame Adriani, a great coquette, and no coquette. 2nd. Madame Aspasia de Saint Flour, a large personage of five and forty, who smokes and rides like the most practised hunter. 3rd. Madame Chennevières, a little bourgeoise, who aspires to the title of lioness, and swells herself out like the frog in the fable. These ladies are surrounded by a complete menagerie of lions, apes, and baboons. Mad. Adriani secretly loves a Monsieur Emmanuel. It is generally supposed that this lady is the mistress of a Russian Prince, whom she very often visits alone, to see costumes, albums, landscapes, and other curiosities. However the supposition is incorrect, the Prince cares not for Mad. Adriani, he is entirely subjugated by Madame Chennevières, a married lady. Madame Adriani discovers the Prince's passion for Clotilde, and swears to save her friend. Generous lioness! She consequently forewarns the gallant Muscovite that she will be with him in the evening to take an ice. What refreshment can be be better chosen at a Russian's. Clotilde and Emmanuel imagine that it is a rendezvous, it is certainly very much like one. On the other hand, M. Chennevières grows jealous. He has observed at night an equipage in which he thinks he has seen his wife; this equipage is the Prince's, his suspicions increase, he exits to run after the carriage. End of the first act. In the second, we arrive at the Prince's house, where Mad. Chennevières is already concealed in a closet. The Prince enters, and is about to speak to Clotilde, when Madame Adriani appears.

The Prince tries the bribery system, but it will not do, she begs of him to renounce Madame de Chennevières, and he consents to depart next day. Exit Madame Adriani. The Prince's carriage is to take her home. The Prince thinks himself free, and hastens to throw himself at the feet of Clotilde, when Madame Adriani furiously returns, followed by M. de Chennevières, who having been on the watch has fancied he recognized his wife, opened the carriage and found Madame Adriani. We are very kind to relate this abominable splash, but how can we abridge it, we can only say that Madame Adriani compromised in the eyes of her friends, who all enter, (Heaven knows why,) at this period, hesitates between her reputation and that of Clotilde. Emmanuel is present, he suspects her, she loses herself in screening her friend. What can she do? At length

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one door opens another shuts, Clotilde appears, Emmanuel is deceived, M. Chennevières sees his wife and is silent. Everybody retires, nnd the Russian Prince takes his ice alone. The actors have not been a jot happier than the piece.

It is a disputed point whether the late Sir Thomas Lawrence did not make an attempt on the stage, about the year 1787, a matter not at all cleared up by his biographers. The Duke of Devonshire has John Kemble's play-bills, and the name of Mr. Lawrence is inserted, in Kemble's handwriting, opposite the part of *Philaster*, which was printed—"To be performed by a gentleman; his first appearance." The question is whether this was Major Lawrence or his brother Sir Thomas, and it is indisputable that the latter had at one time a strong passion for the stage.

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Martin, Mr AYLIFFE, Simpson, Mr HONNER,
James, Mr COLLETT,

Grace Harkaway, Madame VESTRIS,
Lady Gay Spanker ..... Mrs NISBETT,
Pert, Mrs HUMBY.

After which, (3rd Time) a New Drama, in Three Acts, entitled

The Embassy!

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The Decorations and Appointments by Mr. W. BRADWELL.

The Music, by Mr. R. HUGHES.

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Borella, } Fishermen, { Herr EMMERICH,
Morena, } { Herr HERBOLD,
Silva, (an officer of the Guard,) Herr FROITZHEIM,
Elvira, Madame STOECKEL HEINEFETTER,
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Herrs Bensch, Bernard, Cronauer, Chrest, Darossi, Ersfeld, Fruhling, Gliomann, Gebkardt, Guldenberg, Hasterick, Hartig, Heese, Heyne, Haase, Heckmanns, Herbold, Sen., Herbold, Jun., Koeh, Hoffmam, Culdenberg, Hasterick, &c. &c.

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No. 6008. *THURSDAY, March* 25, 1841. *Price* 1*d.*

" The Play's the thing."—Ask for *Thomas's Observer.*

COVENT GARDEN THEATRE.

THIS house was crowded last night to witness the performance of *London Assurance*, and *The Embassy*, which has been compressed into two acts, and is now very well received. The favorite musical entertainment, *The Poor Soldier*, is about to be revived, in which Madame Vestris will appear as *Patrick.*

Mr. G. Wild, who will open the Olympic on Easter Monday with three new pieces, intends to reduce the prices of admission to 2s. 6d. the boxes, half-price, 1s. to the pit 1s. and gallery 6d.

Mrs. W. Knyvett, Mrs. A. Toulmin, and Miss M. B. Hawes, have kindly consented to sing at the anniversary festival of the Royal Society of Musicians, on the 2nd of April. Moscheles will also perform on the pianoforte, and Lazarus will play a solo on the clarionet. A number of classical glees will be sung by a strong vocal choir.

Yates, Mrs. Yates, Paul Bedford, Keeley, and Mrs. Keeley, will make in company, a *tour dramatique* during the summer months, when the favorite pieces of the past season at the Adelphi will be played by them at the principal country Theatres.

The St. Cecilia Academy of Music at Rome, established in 1584, has done itself the honor of enrolling the names of her Majesty the Queen and Prince Albert.

Mr. Braham on the progress of Music in England.—Mr. Braham, who was the only musician examined before the Committee of the House of Commons, in 1832, made the following statement in reply to questions put to him by the Chairman. Emanating from a man of whom foreigners say " *Non cē tenore in Italia come Braham,*" it is an interesting, as well as a valuable testimony to the march of music in England :—

" In singing," says Mr. Braham, " I clearly distinguish between the applause I receive from the different parts of the house. There has been a decided improvement in the musical taste of those who frequent the galleries of the Theatres. A taste for Italian music has been introduced ; but I, by no means, consider that English ballads are less admired ; there is always a beauty and an appeal to the heart in ballads which will never be lost, except to those who pretend to be fashionable, and to despise the voice of nature. The galleries appreciate more the real beauties of music now than they did formerly ; this observation extends to the principal towns, such as Bath, Bristol, Liverpool, and Edinburgh. Operas, which are heard, with great applause now, would have been hooted off the stage some years ago."

How fully these opinions are borne out by the nine years which have

E. & J. THOMAS, Printers, Exeter Street, Strand.

elapsed since the period Braham's testimony was given, may be verified by the success which has attended the various Promenade Concerts, the Exeter Hall performances, and the intention which exists in high quarters to make music a branch of study in most of our public seminaries, in which even national schools are proposed to be included.

The celebrated Lulli, whose favor in France, during the last century, was equal to that of Handel in England during the present, may be said to have *beat himself to death* by intemperate passion in marking the measure to an ill-disciplined band; for, in regulating with his cane the time of a *Te Deum* which he had composed in honor of the recovery of his Royal Patron, Louis XIV., from a dangerous sickness, in 1686, he wounded his foot by accidentally striking on that instead of the floor, in so violent a manner, that, from the contusion occasioned by the blow, a mortification ensued, which cost him his life, at the age of fifty-four.

Fashionable Lounges.

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Mr Adolphus Spanker ..... Mr KEELEY,
Mr Dazzle..... Mr CHARLES MATHEWS,
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Martin, Mr AYLIFFE, Simpson, Mr HONNER,
James, Mr COLLETT,

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Lady Gay Spanker ..... Mrs NISBETT,
Pert, Mrs HUMBY.

After which, (4th Time) a New Drama, in Two Acts, entitled

The Embassy !

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This Evening, Beethoven's grand Opera of

FIDELIO!

DonFernando.(Minister of State)HerrHERMANNS,
Don Pizarro, Herr SESSELMANN,
Florestan....(a Prisoner)....Herr HAITZINGER,
Rocco, (the Jailor) Herr MELLINGER,
Jaquino .....(Door-keeper)..... Herr SEYLER,
Captain, Herr FROITZHEIM,
An Officer..... ..... Herr HESSE,
Leonore, (Fidelio) Madame S. HEINEFETTER,
Marcelline, (Jailor's Daughter) Mad. MICHALESI.

Soldiers, Prisoners, Populace, &c., &c. by

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COVENT GARDEN THEATRE.

London Assurance, with the new Drama, formed the amusements last night at this Theatre.

DRURY LANE THEATRE.

Mr. Bunn in his capacity of manager for the German company will, if we mistake not, be the means of their leaving this country with empty purses and heavy hearts. On Wednesday, the ex-lessee of this Theatre, had the presumption to palm upon the audience what has now become the refuse of both French and English Theatres, *Masaniello*, *The Times* of yesterday sensibly observes, " The very object of a German Opera would seem to be to give the English an opportunity of hearing the best German works, particularly those which have hitherto been known only by reputation. And now, as if there were no German music in existence, recourse must be had to a French production which has fairly been worn out on the English stage, and might now with great proprietor be laid on the shelf altogether." In addition to the Opera being ill adapted to the capabilities of Herr Schumann's company, its length, (five weary acts, with awful pauses between each,) is enough to sicken anybody. Madame Schumann, a sweet singer, is rendered a nonentity as far as vocalism is concerned, she is cast for the *dumb* girl *Fenella!* The other singers we will not follow through their parts, it will be sufficient for us to observe that not a member of the company created any particular effect by his or her allotted character, so ill adapted was each *role* to the powers of its support. The only feature in the affair to be praised is the correctness of the chorus singers, but this will not repay the enormous terms demanded for an admission. The scenery was by no means first-rate, and the ballet department inelegant in the extreme. The grotesque and outré positions of the corps de ballet, raised ever and anon a sibillation which was checked by the mirth of those good-humoured enough to *enjoy* the absurdity of the show, although they had to pay so dearly for their witnessing. Where are the promised novelties paragraphed in the public prints as in rehearsal? Echo answers " Where." Inactivity and *bad management* will ruin the concern.

ENGLISH OPERA HOUSE.

Mr. Balfe has shown want of taste, we think, in producing such afterpieces as *Betly* and *The Matrimonial Ladder*. The latter was represented last evening, and is the second translation from the French, the first version of which was produced some seasons back at the Olympic by Madame Vestris. At that Theatre, under the title of *The Ladder of Love*, it had the support of Charles Mathews, Keeley, J. Bland, Miss Murray, and Madame Vestris, and the archness and delightful acting of

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the latter secured it a triumphant reception. We wish not to compare inviduously the present cast with that of former times, but can only wonder, if a *French* afterpiece *must* appear at the *English* Opera House, why a novelty is not chosen, in lieu of vaudevilles requiring an Olympic Theatre, managed by a Vestris to render them pleasing.

The present cast includes Miss Howard, who personated *Madame la Marquise de Beausecours*, and sang the music allotted to her part with a great deal more talent than it deserved. Miss Gould, and Messrs. Wilson, Barker, and Duruset, were the other *dramatis personæ*, but their united efforts could not induce the audience to express any token of approbation, and assuredly neither the dialogue or music deserved it.—There was not a full house. We advise Mr. Balfe to withdraw this afterpiece as soon as possible, as it can only be the means of keeping people away from the Theatre instead of attracting them.

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Borella, } Fishermen, { Herr EMMERICH,
Morena, } { Herr HERBOLD,
Silva, (an officer of the Guard,) Herr FROITZHEIM,
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COVENT GARDEN THEATRE.

THE new Comedy reached its 19th performance last night, and with *The Embassy*, drew an excellent house.

The Poor Soldier, which is in rehearsal at Covent Garden, will include in its cast, Harrison, Keeley, Binge, Brougham, T. Bishop, Miss Rainforth, and Miss Taylor. Mr. Harrison will perform *Patrick*, not Madame Vestris, as previously stated by us.

DRURY LANE THEATRE.

THE Opera of *Masaniello* was repeated last night to by no means a full house, and a large majority of the audience were of that *orderly* description of persons who generally find their way in *via* the *Free* office.

OLYMPIC.—This Theatre will be opened on Monday for the Benefit of Mr. Oxberry, and on Wednesday Mr. G. Wild, in the kindest manner, allows it to open for the Benefit of the widow of the late Mr. W. Sims, the well known theatrical agent, whose family, we are sorry to hear, is left in great distress.

Paris.—Théatre du Vaudeville.—Le Maitre d'Ecole, vaudeville in one act by M. M. Lokroy and Aricet. At length we have a piece that can be praised without restriction. It concerns a poor schoolmaster, M. Legras, who keeps an establishment in some village or other—the exact spot is immaterial. You see M. Legras arrive, followed by about thirty shouting urchins. The class begins, the master interrogates his pupils—their answers convey a very burlesque idea of their tuition. M. Legras is very partial to young Grivet, son of his patron, the Mayor of the Village, for Legras is solicitous for an increase of salary that he may give his daughter a marriage portion, and buy himself a new pair of pantaloons. Breaking-up day has arrived, and a distribution of prizes is to take place, Legras much wishes to crown little Grivet only, but, to give universal satisfaction, he decides on crowning every one of his scholars. While Legras is absorbed with his schoolastic duties, he little suspects what is passing around him. He has not observed that his daughter is in love with one of his pupils, a big boy, named Faucheux. At length, however, the schoolmaster's eyes are open, and he drives Faucheux away. Scarcely has the latter departed, when his friend, the Mayor, comes to forewarn Legras of an unhoped for event—a counsellor of the department will assist in the distribution of the prizes, and will be even good enough to examine the pupils, and question them on every branch of their education. Despair of Legras! He has dismissed Faucheux, the only one of his pupils who could tolerably answer the counsellor's queries. He charges his daughter to fetch him back.

After some preparation the counsellor arrives. Legras has drilled Faucheux and Grivet, he has made them copy questions and answers. Fau-

E. & J. THOMAS, Printers, Exeter Street, Strand.

cheux will be examined on History, and Grivet on Geography. Faucheux is interrogated, but, by an unhappy mistake, geographical answers are given to him, while historical ones are in the possession of Grivet. Their embarrassment is not greater than that of Legras, who believes himself lost, dishonored, and destitute. What is his astonishment to hear the counsellor declare himself perfectly satisfied, and lavish him with compliments on his mode of tuition? At first he believes it sarcasm, but at length he learns that the counsellor his deaf, and has not heard a word. Legras breathes, he triumphs, Faucheux and Grivet receive the first prizes, and the schoolmaster's appointments are doubled. No idea can be formed of the merit of this piece from the above analysis, its merit consists in the scenic action, which makes the audience laugh till tears appear. Levassor is excellent as the "Maitre d'Ecole," and Hyacinthe, as *Faucheux*, deserves commendation. This piece is one of the most successful produced at the Vaudeville for months past, and draws large audiences.

Fashionable Lounges.

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Mr Charles Courtly, Mr ANDERSON,
Mr Adolphus Spanker ..... Mr KEELEY,
Mr Dazzle..... Mr CHARLES MATHEWS,
Mark Meddle, Mr HARLEY,
Cool, Mr BRINDAL, Isaacs, Mr W. H. PAYNE,
Martin, Mr AYLIFFE, Simpson, Mr HONNER,
James, Mr COLLETT,

Grace Harkaway, Madame VESTRIS,
Lady Gay Spanker ..... Mrs NISBETT,
Pert, Mrs HUMBY.

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The Embassy!

The Scenery by the Messrs. GRIEVE.

The Decorations and Appointments by Mr. W. BRADWELL.

The Music, by Mr. R. HUGHES.

The Incidental Masque and Dances composed by Mr. OSCAR BYRNE.

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Lamont, *(Chamberlain to the Duke of Anjou,)* Mr WIGAN,
Montluc, ... *(Captain of the Guard)* ... ... Mr C. J. SMITH,
Phillippe, Mr HONNER, Usher, Mr BIRT,

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Madame de Brissac, } *the Queen of Navarre,* } Madame VESTRIS,

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In Act II.—**A MAZOURKA,**

By Mr GILBERT, Miss BALLIN, Master & Miss MARSHALL.

On Monday, London Assurance, and The Embassy.

Theatre Royal, English Opera.

This Evening, (*9th Time*) an entirely New Original Romantic Grand Opera, with New Scenery, Dresses, and Appointments, entitled

KEOLANTHE!

OR, THE

Unearthly Bride.

The Overture & Music composed by **M. W. Balfe**

The Piece Produced under the Direction of Mr. M'IAN.
The Scenery by Mr. PHILLIPS, assisted by Mr. FINLEY, &c.
The Dances arranged by Madame SOUTTEN.
Principal Dancer, Miss JAMES, assisted by the Corps de Ballet.

Keolanthe, Princess of Memphis, Madame BALFE,
Pavina, (bethrothed to Andrea) Miss GOULD,
Fillippo, (Students of Pavia,) Mr STRETTON,
Andrea, (Students of Pavia,) Mr WILSON,
Ombrastro, (the Spirit of the Nile) MrH PHILLIPS
High Priest of Osiris, Mr Lawler,
Galeazzo..(Officer of the Inquisition)..Mr Poulter.

PROGRAMME OF THE SCENERY —

Andrea's Chamber in Pavia.—Interior of the Great Pyramid of Egypt.—Incantation of the Lotus Flower—Resuscitation of the Princess!—Grand Colossal Temple of Memphis.—Procession of the Egyptian Court, &c.—Gardens of a Sicilian Villa, commanding a View of the Monastery of San Cataldo, Mount Etna in the distance.—A tapestry Chamber.—Ancient Mausoleum of the Monastery, with the Tomb of Pavina.—Eruption of the Mountain.

After which, a Comic Operetta, in One Act, from the French, entitled The

MATRIMONIAL LADDER.

With New Scenery,
The Chateau & Grounds of Beausecours near Falaise,
Painted by Mr. P. PHILLIPS,
The Overture and the whole of the Music by M. A. THOMAS,
Adapted to the English Stage by Mr. G. A. MACFARREN.

Madame Beausecours....Miss EMMA HOWARD,
Suzanne, Miss GOULD,
Le Chevalier d'Orgueville ..... Mr WILSON,
Le Seneschal de Falaise, Mr BARKER,
Pierre Garbareau.....Mr DURUSET.

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THE
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" Nothing extenuate, nor set down aught in malice."—*Othello.*

No. 6011. *MONDAY, March* 29, 1841. *Price* 1*d.*

" The Play's the thing."—Ask for *Thomas's Observer.*

COVENT GARDEN THEATRE.

London Assurance, with *The Embassy,* filled the benches of this house on Saturday evening.

ENGLISH OPERA HOUSE.

On Saturday this Theatre was fairly attended, but the receipts must have fallen far short of the expenses. This is not to be wondered at—if the management do not choose to present its supporters with better entertainment than translations of wretched French vaudevilles, it will find its support eventually give way. In *Keolanthe,* Wilson was, as usual, enthusiastically applauded. His song, " While thus I gaze," is the most charming effort of this talented singer. The audience plainly shewed the disgust they entertain of such productions as *The Matrimonial Ladder* being palmed upon them, by treating the latter affair with coldness and contempt. Not even could Wilson's air, " Yes those laughing eyes of thine," secure their good humour. Barker sings well, and Duruset and Miss Emma Howard deserve all praise, but the sooner the manager withdraws the *ladder* the better will it be for the appearance of the building. By the way, we have heard some strange reports respecting the movements of the *directors* here. It is said that one or two or even three dispute the honor of government—that a certain singer, " from the banks of rushy Nile," is to withdraw immediately on the plea of indisposition ; that—but here we will stop, and make further enquiries before we print all that we have heard.

Active preparations are making by Eliason, in the shape of engagements, for the next Concert season at Drury Lane. Musard and Strauss are to share the *baton.* The same arrangement will be observed within the Theatre as last season, but it is very likely these will be on a much grander scale. We are told that fountains are to *play* as well as the musicians, and choice flowers are to *blow* in company with Herr Koenig. If half the reports we have heard be true the house will be a superb resort for summer loungers.

Presentation of a Cup to Mr. Duncombe, M. P., by the Adelphi Company.—A deputation waited on Mr. Duncombe at his residence, on Saturday, consisting of the following members of the Adelphi company : Messrs. Yates, Lyon, Wieland, O. Smith, Cullenford, Wright, Bedford, and Wilkinson, to present a beautiful silver cup to the member of Finsbury, in consideration of his valuable service on behalf of the theatrical profession. The gift,which cost the company 50 guineas,was presented byMr. Yates, who acted spokesman on the occasion in his usual happy manner, and Mr.Duncombe returned thanks, and made some remarks on the utility of dramatic performances.

The Drury Lane Theatrical Fund Dinner will take place onWednesday, and Thursday the 29th of April, has been appointed for the Covent

E. & J. Thomas, Printers, Exeter Street, Strand.

Garden Festival. The leading singers of the day have come forward in the handsomest manner to volunteer their services in behalf of both occasions.

Charles Kean, who is said to have realized 20,000*l.* by his professional exertions, will appear at the Haymarket on the 3rd of May.

German Operas.—In consequence of *Masaniello* having been performed at Drury Lane, the subscribers feel very much dissatisfied, for they did not bargain to have hackneyed *French* Operas by a company of *Germans*, the music of which is too light for the sons and daughters of *faderland*.

Vandenhoff and Miss Vandenhoff have been playing in the Comedy of *Money*, at the National Theatre, New York.

Haydn's birthday will be honoured, on Wednesday, by the performance of his celebrated composition, *The Seasons*, by the London Professional Choral Society, aided by a host of first-rate vocal and instrumental performers.

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Martin, Mr AYLIFFE, Simpson, Mr HONNER,
James, Mr COLLETT,

Grace Harkaway, Madame VESTRIS,
Lady Gay Spanker ..... Mrs NISBETT,
Pert, Mrs HUMBY.

After which, (7th Time) a New Drama, in Two Acts, entitled

The Embassy !

The Scenery by the Messrs. GRIEVE.

The Decorations and Appointments by Mr. W. BRADWELL.

The Music, by Mr. R. HUGHES.

The Incidental Masque and Dances composed by Mr. OSCAR BYRNE.

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To-morrow, London Assurance, and The Embassy.

Theatre Royal, Drury Lane.

GERMAN OPERA.

This Evening, WEBER's Opera, in Three Acts, of

Der Freischutz !

The SCENERY painted entirely new, by Mr. C. MARSHALL

Ottaker, (Duke of Bohemia) Herr STEINER,
Cuno, (Keeper of the Forest) Herr EMMERICK,
Caspar, (First Huntsman) Herr SESSELMANN,
Max.. (Second Huntsman).. Herr HAITZINGER,
Samiel,(theBlack Huntsman)HerrFROITZHEIM,
A Hermit, Herr HERMANNS,
Kilian .. (a rich Farmer) .. Herr HITTI,
Agatha,(daughter toCuno) Mad. S. HEINEFETTER
Annchen, (cousin to Agatha) Mad. SCHUMANN.

Bridesmaids and Huntsmen by

The following powerful Chorus.

Under the Direction of Herr BAERWOLF.

Mesdames Baumann, Derrst, Vasen, Stoeger.
Demoiselles Barg, Basse, Cnoss, Dannecker, Goetz, Fromborn, Daun, Chrest, Graf, Gallo, Herbold, Hornung, Kercher, Kramer, Heyne, Michalesi, Mathes, Pichler, Schunck, Seyler, Wagner, Weil, Theone, Theuer, &c. &c,
Herrs Bensch, Bernard, Cronauer, Chrest, Darossi, Ersfeld, Fruhling, Gliomann, Gebkardt, Guldenberg, Hasterick, Hartig, Heese, Heyne, Haase, Heckmanns, Herbold, Sen., Herbold, Jun., Koeh, Hoffmam, Culdenberg, Hasterick, &c. &c.

THE ORCHESTRA,

On a Grand Scale, directed by Herr GANZ.

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DRURY LANE THEATRE.

Der Freischutz was performed here last night to a very indifferent but friendly audience, to many of whom we would hint that the means by which they gain admission would remain more a secret were it not for the gratitude they evince by their unseasonable expressions of violent approbation. The shabby manner in which the Operas are put upon the stage by Mr. Bunn—the inelegant *Corps de Ballet*—the poverty of the costumes—have been the subject of animadversion in most of the journals. It cannot be expected that the exorbitant prices charged for admission, will be paid by anybody in their right senses to hear, with only an exception or two, a third rate German company, whose performance is unrelieved by any afterpiece. We are aware that it is only necessary to announce a foreign performance, bad though it be, to ensure the support of the aristocracy, but it is no less certain that those who are really lovers of good music, will hesitate before they part with half-a-guinea or seven shillings for the sake of hearing good chorus singing, which is almost the only pleasurable feature in the whole affair, for the principal bass is an acknowledged failure, and it is not too much to assert that Haitzinger, though an accomplished musician, is not so good a singer now as he was ten years ago, he not being at that time a very young man. But then the deluded public are led to expect that Shrœder Devrient, and Meyerbeer, the composer, will soon join the company. We believe that before the season draws to a close—these promised stars will be declared *non est inventus ;* however *nous verrons.* We much question whether the German corps will again exclude a legitimate company from one of our Patent Theatres, even if they manage to maintain their position to the end of their present engagements. We shall always endeavour to promote the advancement of music in this country to the best of our humble ability, but it is more than questionable whether this is done by the importation of a hundred hulking Germans, who, once here, are too wise again to visit their native land, where their abilities are estimated only at their proper value. The whole management of these performances is positively disgraceful to Mr. Bunn.

A serious Play is in rehearsal at Covent Garden Theatre by Mr. Bursicault, (Lee Moreton,) the author of *London Assurance.*

Osbaldiston is making vast preparations for the re-opening of the Victoria Theatre at Easter on a scale of unusual splendor.

E. & J. Thomas, Printers, Exeter Street, Strand.

The Olympic will produce on its opening night, Easter Monday, three new pieces, one of which is a mythological Burletta by the author of *Cupid*, Mr. Joseph Graves. Mr. G. Wild has, we understand, a very prominent part exactly suited to his abilities. Another Drama is by Mark Lemon, and the third from the pen of Selby.

The New Strand Theatre produces at Easter a grand Mythological Extravaganza by Leman Rede, and a Drama, written expressly for the occasion by Lemon, the author of *The Ladies' Club*.

It is with the utmost satisfaction that we announce the complete restoration to health of Mr. Yates. The talented Adelphi manager is, we perceive, to introduce his celebrated "Recollections" on the occasion of Mrs. Yates's Benefit on Thursday.

Lizst, the eminent pianiste, is giving his pianoforte recitals with great *éclat* in Paris; he will pay London a visit early in May.

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Lamont, *(Chamberlain to the Duke of Anjou,)* Mr WIGAN,
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Gentlemen of the Duke's Chamber—Messrs. Green, S. Smith, Gledhill, Butler.
Pages of the Queen and the Duke of Anjou—Messrs. Kerridge, Connell, &c.
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Madame de Brissac, } *the Queen of Navarre,* } Madame VESTRIS,
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Count Albert Lasky, ... *(Palatine of Siradia,)* ... Mr HEMMING,

Personages in the Incidental Masque.

Marguerite, Queen of Navarre { *Representing 'The Genius of France'* } Miss FAIRBROTHER

Ladies of her Court, representing the Principal Provinces or Military Governments of France, in the Reign of Charles the Ninth—Mesdames Payne, Ryals, Miller, &c.

In Act II.—**A MAZOURKA,**
By Mr GILBERT, Miss BALLIN, Master & Miss MARSHALL.

To-morrow, London Assurance, and The Embassy.

Theatre Royal, English Opera.

This Evening, (13*th Time*) an entirely New Original Romantic Grand Opera, with New Scenery, Dresses, and Appointments, entitled

KEOLANTHE!

OR, THE

Unearthly Bride.

The Overture & Music composed by **M. W. Balfe**

The Piece Produced under the Direction of Mr. M'IAN.
The Scenery by Mr. PHILLIPS, assisted by Mr. FINLEY, &c.
The Dances arranged by Madame SOUTTEN.
Principal Dancer, Miss JAMES, assisted by the Corps de Ballet.

Keolanthe, Princess of Memphis, Madame BALFE'
Pavina, (bethrothed to Andrea) Miss GOULD,
Fillippo, (Students of Pavia,) Mr STRETTON,
Andrea, ( ) Mr WILSON,
Ombrastro, (the Spirit of the Nile) MrH PHILLIPS
High Priest of Osiris, Mr Lawler,
Galeazzo..(Officer of the Inquisition)..Mr Poulter.

PROGRAMME OF THE SCENERY —

Andrea's Chamber in Pavia.—Interior of the Great Pyramid of Egypt.—Incantation of the Lotus Flower—Resuscitation of thePrincess!—Grand Colossal Temple of Memphis.—Procession of the Egyptian Court, &c.—Gardens of a Sicilian Villa, commanding a View of the Monastery of San Cataldo, Mount Etna in the distance.—A tapestry Chamber.—Ancient Mausoleum of the Monastery, with the Tomb of Pavina.—Eruption of the Mountain.

After which, a Comic Operetta, in One Act, from the French, entitled The

MATRIMONIAL LADDER.

With New Scenery,

TheChateau & Grounds of Beausecours near Falaise,
Painted by Mr. P. PHILLIPS,
The Overture and the whole of the Music by M. A. THOMAS,
Adapted to the English Stage by Mr. G. A. MACFARREN.

Madame Beausecours....Miss EMMA HOWARD,
Suzanne, Miss GOULD,
Le Chevalier d'Orgueville ..... Mr WILSON,
Le Seneschal de Falaise, Mr BARKER,
Pierre Garbareau.....Mr DURUSET.

Printed and Published, every Morning, by E. & J. Thomas, Exeter Street, Strand.—All Letters to be post paid.—Printing in General.

THE
Theatrical Observer;
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Daily Bills of the Play.

"Nothing extenuate, nor set down aught in malice."—*Othello.*

No. 6013. *WEDNESDAY, March* 31, 1841. *Price* 1*d.*

"The Play's the thing."—Ask for *Thomas's Observer.*

COVENT GARDEN THEATRE.

London Assurance, and *The Embassy*, were the amusements at this Theatre yesterday evening, and attracted a good house

DRURY LANE THEATRE.

If an exemplification of the proverb that "Englishmen were born to be gulled," were wanted at the present moment, we have the fact amply illustrated and confirmed by the establishment of a third rate German company at one of our Patent Theatres. We do not so far libel our countrymen as to assert that the experiment has been attended with success, on the contrary, we believe it will turn out to be a failure as signal as it deserves. That it is felt to be such by the management is evident by the puffs which Mr. Bunn finds it necessary to send to the morning papers, these lying paragraphs being paid for by an unlimited distribution of free admissions to the private as well as public boxes. We need only to point attention to the columns of the "leading journal," (whose conductors usually studiously exclude such matters from their all powerful and able newspaper,) to prove the truth of our assertion, besides which the critic of *The Times*, (who is the author of some clever Farces,) makes it a rule himself never to notice the same performance a second time. We have received the following well written lines from a talented correspondent, whose opinions accord with our own :—

"GERMAN" ASSURANCE,
versus
"LONDON" ENDURANCE.

It's a shame—aye, a sin—what a passion I'm in,
  I scarce can refrain from a fury,
That these Schumanns and Herrmanns, and such nasty Germans,
  Should strut on the boards of Old Drury.
That monster, Herr Haitzinger, once a good, now a bad singer,
And Madame Heinefetter, with a voice not much better,
Madame fat Schumann, that plump little woman,
Whose lord once in joke, gave the cut to Herr Poeck,
From whose defection he winces, for once at the Prince's
He made such a stir, that no other Herr
  Came near the great Poeck, I assure you.

Then Ganz the director, and Baerwolf the inspector,
Who kick up a dust, and rub off the rust
  For each serio and old opera buffa,
And *our* gracious queen, may often be seen,
Looking so grand, and smiling so bland
On some seven or eight—Germans fourth or fifth rate,
  While we see our own conntrymen suffer.
What if *they're* not eased, her Majesty's pleased,
  So support it, of course, for her sake!—
May the public such fun, just prove that A. Bunn,
  Deserves to be ranked as A Cake.

E. & J. Thomas, Printers, Exeter Street, Strand.

ENGLISH OPERA HOUSE.

Her Majesty and Prince Albert witnessed the performance of *Keolanthe*, yesterday evening. Although their presence was known to the majority of the audience, there was by no means a boisterous attempt to draw them from their seclusion. The boxes were very thinly attended. The Royal party, who arrived a little before eight, were ushered to their box by Mr. Balfe, and remained till ten o'clock, when the greater part of the audience also retired.

Royal Academy of Music.—The first of a series of concerts by the students of this institution will take place on Saturday morning next, at the Hanover Square Rooms. The programme contains a great variety of vocal and instrumental compositions from old Palestrina and Bach, to Beethoven, Mendelssohn, and Rossini. An Anthem, by Lord Burghersh, and a selection from Lucas's Opera, *The Regicide*, will be performed.

Fashionable Lounges.

To the Editor of The Theatrical Observer,

Dear Mr. Editor.—Just wish to say a word—beg pardon, but will you excuse me—I have to mention that I've arranged so as to rub shoulders with my friends and the fashionable world at one or other of the *Grand Lounges* about town:—

Monday, stroll to Madame Tussaud's elegant Exhibition, Golden Corinthian Saloon, Baker Street, Portman Square.—Just added to her unrivalled collection, full length figures of the Archbishop of York, the Lord Bishop of London, the Marquis of Londonderry, Lord Palmerston, Mehemet Ali, in costume, and Paganini; also splendid figures of Her Majesty, the Queen, Prince Albert in his military costume, and the group of John Knox reproving Mary Queen of Scots.

Tuesday, pay a visit to the Somerset Gallery, 151, Strand, next door to Somerset House, to see a most wonderful Exhibition, *The Industrious Fleas.* They dance, ride, drive a four-in-hand, fight, and in fact do everything in first rate style, exciting the admiration of all present. By the bye, this is Signor Bertolotto's Exhibition, that has been exhibited for the last eight years.

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Theatre Royal, Covent Garden.

This Evening, (23rd Time) a New Comedy, in Five Acts, entitled

LONDON ASSURANCE.

Sir Harcourt Courtly, Bart. Mr W. FARREN,
Max Harkaway, Esq. ..... Mr BARTLEY,
Mr Charles Courtly, Mr ANDERSON,
Mr Adolphus Spanker ..... Mr KEELEY,
Mr Dazzle..... Mr CHARLES MATHEWS,
Mark Meddle, Mr HARLEY,
Cool, Mr BRINDAL. Isaacs, Mr W. H. PAYNE,
Martin, Mr AYLIFFE, Simpson, Mr HONNER,
James, Mr COLLETT,

Grace Harkaway, Madame VESTRIS,
Lady Gay Spanker ..... Mrs NISBETT,
Pert, Mrs HUMBY.

After which, (9th Time) a New Drama, in Two Acts, entitled

The Embassy!

The Scenery by the Messrs. GRIEVE.

The Decorations and Appointments by Mr. W. BRADWELL.

The Music, by Mr. R. HUGHES.

The Incidental Masque and Dances composed by Mr. OSCAR BYRNE.

Duke de Nevers, Mr MOORE,
Viscount Rene de Rohan, ... Mr ANDERSON,
Solignac, *(Master of the Ceremonies)* Mr BRINDAL,
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In Act II.—**A MAZOURKA,**

By Mr GILBERT, Miss BALLIN, Master & Miss MARSHALL

To-morrow, London Assurance, and The Embassy.

Theatre Royal, Drury Lane.

GERMAN OPERA.

This Evening, Mozart's Opera of

TITUS.

Titus .. (Roman Emperor) .. Herr HAITZINGER,

Vitellia, Demoiselle FURTH,

Sextus.(aRomanPatrician) Mad. S. HEINEFETTER

Annius, (aRomanPatrician) Herr STEINER,

Servilia(theSister of Sextus,)Madame SCHUMANN,

Publius, Herr EMMERICH,

Lentulus ..... Herr FROITZHEIM,

Senators, People, Guards, &c., by

The following powerful Chorus.

Under the Direction of Herr BAERWOLF.

Mesdames Baumann, Derrst, Vasen, Stoeger.
Demoiselles Barg, Basse, Cnoss, Dannecker, Goetz, Fromborn, Daun, Chrest, Graf, Gallo, Herbold, Hornung, Keicher, Kramer, Heyne, Michalesi, Mathes, Pichler, Schunck, Seyler, Wagner, Weil, Theone, Theuer, &c. &c,
Herrs Bensch, Bernard, Cronauer, Chrest, Darossi, Ersfeld, Frühling, Gliomann, Gebkardt, Guldenberg, Hasterick, Hartig, Heese, Heyne, Haase, Heckmanns, Herbold, Sen., Herbold, Jun., Koeh, Hoffmam, Culdenberg, Hasterick, &c. &c.

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No. 6014. *THURSDAY, April* 1, 1841. *Price* 1*d.*

" The Play's the thing."—Ask for *Thomas's Observer.*

COVENT GARDEN THEATRE.

London Assurance, and *The Embassy* were repeated here last night.

DRURY LANE THEATRE.

MOZART'S Opera of *Titus* was played at this Theatre last evening. Her Majesty and Prince Albert were present. Her Majesty retired shortly after the commencement of the second act.

The Drury Lane Theatrical Fund Dinner took place yesterday evening at the Freemasons' Tavern. Mr. Harley, who should have spoken the address, was " detained upon his professional duties" at Covent Garden Theatre. Mr. Cooper was his substitute. The subscriptions amounted to between eight and nine hundred pounds.

American Theatricals.—The file of New York journals, just arrived, affords the following summary of dramatic doings in Yankee land. The Park Theatre re-opened on the 17th of last month with the Opera of *Artaxerxes*, but the house was far from being well attended. On the following evening a number of performers from the Bowery, viz., Hamblin, J. R. Scott, Rice, Burton, Yankee Hill, &c., tried their luck at the Park in a variety of entertainments, which filled the pit, but no other part of the house. The National Theatre also re-opened on the 15th of February with *The Hunchback.* Mr. Vandenhoff and his daughter playing the leading characters; but the house, even to that Play or *Ion*, which succeeded it, was but thinly attended. At the Olympic, Mitchell produced a new Burlesque on Knowles's *Hunchback*, called *The Humpback*, which drew money and created roars of laughter, Fanny Elssler has been filling the Theatre and her own pockets at the same time, at the Theatre at Tacou, having received 1,000 dollars per night for her performance. So great was the enthusiasm of the public, that the manager re-engaged her upon the same terms; so that it was probable she would remain in the Havannah for some time. The manager of the St. Jago de Cuba Theatre has offered her an engagement of 1,200 dollars per night! Power, on his return from the Havannah, played at Charleston, but the houses were not first rate either in appearance or numbers. Old Caldwell has been playing at his own Theatre in New Orleans, and proved a star of the most brilliant attraction. Buckstone was also highly successful at the same house. The Tremont Theatre, Boston, has been doing excellent business in the Spectacle line. *The Cataract of the Ganges* has been delighting crowds of visitors. At the Richmond Theatre, Forrest, Murdock, Placide, and Mrs. Hield, have been drawing excellent houses, and Ranger has been successful in Mobile.

" At Turin," writes a correspondent of ours in Italy, " there are six or seven Theatres open every night, the Grand Opera, pit 20d. the Opera Buffa, 10d. the Theatre where Vestris, and the Farren of Italy acted, 7d, and the little Marionette Theatre, 2½d. the seats in all of them stuffed,

E. & J. THOMAS, Printers, Exeter Street, Strand.

and most comfortable. At Milan, the style in which the Operas and Ballets are got up at La Scala is a thing to wonder at, even Paris fades to nothing on comparison. Had the puffer, *par excellence*, Bunn, attempted a tithe part of what is done here in dresses and decorations, he would have put out playbills a mile long. In *Mazeppa*, there were 200 people in one scene, besides horses, sledges, &c, La Carito danced in *La Sylphide*, pit 2s. 6d. Another Theatre where we had two Dramas and a Ballet almost as good as La Scala, pit 8d. At Parma, the pit of the grand Theatre is only 6d." Hear this ye leaders of the dingy mummers who at present infest poor old Drury, and then inform us why *you* cannot reduce prices to a more proportionate scale.

Amende Honorable.—A Pennsylvanian paper contains the subjoined *amende honorable:*—" We yesterday spoke of Mr. Hamilton, of the Chesnut-street Theatre, as a *thing*. Mr. Hamilton having complained of our remark, we willingly retract, and here state that Mr. Hamilton, of the Chesnut-street Theatre, is *no-thing*.

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Theatre Royal, Covent Garden.

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Sir Harcourt Courtly, Bart. Mr W. FARREN,
Max Harkaway, Esq. ..... Mr BARTLEY,
Mr Charles Courtly, Mr ANDERSON,
Mr Adolphus Spanker ..... Mr KEELEY,
Mr Dazzle..... Mr CHARLES MATHEWS,
Mark Meddle, Mr HARLEY,
Cool, Mr BRINDAL, Isaacs, Mr W. H. PAYNE,
Martin, Mr AYLIFFE, Simpson, Mr HONNER,
James, Mr COLLETT,

Grace Harkaway, Madame VESTRIS,
Lady Gay Spanker ..... Mrs NISBETT,
Pert, Mrs HUMBY.

After which, (10th Time) a New Drama, in Two Acts, entitled

The Embassy!

The Scenery by the Messrs. GRIEVE.

The Decorations and Appointments by Mr. W. BRADWELL.

The Music, by Mr. R. HUGHES.

The Incidental Masque and Dances composed by Mr. OSCAR BYRNE.

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GERMAN OPERA.

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FIDELIO!

DonFernando,(Minister of State)HerrHERMANNS
Don Pizarro, Herr SESSELMANN,
Florestan....(a Prisoner)....Herr HAITZINGER,
Rocco, (the Jailor) Herr MELLINGER,
Jaquino .....(Door-keeper)..... Herr SEYLER,
Captain, Herr FROITZHEIM,
An Officer ..... Herr HESSE,
Leonore, (Fidelio) Madame S. HEINEFETTER,
Marcelline, (Jailor's Daughter) Mad. MICHAELSI.

Soldiers, Prisoners, Populace, &c., &c. by

The following powerful Chorus.

Under the Direction of Herr BAERWOLF.

Mesdames Baumann, Derrst, Vasen, Stoeger.
Demoiselles Barg, Basse, Cnoss, Dannecker, Goetz, Fromborn, Daun, Chrest, Graf, Gallo, Herbold, Hornung, Kercher, Kramer, Heyne, Michalesi, Mathes, Pichler, Schunck, Seyler, Wagner, Weil, Theone, Theuer, &c. &c,
Herrs Bensch, Bernard, Cronauer, Chrest, Darossi, Ersfeld, Fruhling, Gliomann, Gebkardt, Guldenberg, Hasterick, Hartig, Heese, Heyne, Haase, Heckmanns, Herbold, Sen., Herbold, Jun., Koeh, Hoffmam, Culdenberg, Hasterick, &c. &c.

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" The Play's the thing."—Ask for *Thomas's Observer.*

COVENT GARDEN THEATRE.

THERE was another numerous audience here last night to see *London Assurance*, and *The Embassy*. To-morrow night this Theatre will close until Easter Monday.

OLYMPIC.—This Theatre was opened on Wednesday night for the Benefit of the widow of the late Mr. Sims, the theatrical agent. The entertainments consisted of *The Hunchback*, and *My Man Tom*, between which some songs and dances were given, not with uniform success. Mr. Walter Lacy, who played *Lord Tinsel*, was the chief star of the night—the rest of the gentlemen served only as a foil by which his superior acting was brought out in bolder relief. By far the best assumption, after his, was Miss Adelaide Cooke's *Julia*, the acting of which displayed real feeling and energy, without being overwrought; such a performance shewed her to possess true genius for her profession, and was not the mere result of forced training. This young lady is, we believe, from the Pavilion, but from what we had the pleasure of witnessing of her capabilities, we have no hesitation in stating that she deserves transplanting to a better soil. *Master Walter* was performed by an amateur, in whom we think we recognized a tradesman resident in tbe Strand; he was quite perfect, and his reading of the character was, on the whole, good, Another amateur (styled in the bills a celebrated amateur of fashion,) played *Fathom* indifferently well, he having substituted burlesque and grimace for quaintness and humour. This gentleman (stripped of his theatrical nomenclature,) stands forth as Lieutenant Trent, of the army. *Clifford*, *Modus*, and *Helen*, were represented by Marston, late of Drury Lane Theatre, W. L. Rede, and Mrs. Manders. Mr. Marston was judicious, Mr. Reed and Mrs. Manders were offensively vulgar, and totally misconceived their parts, the former was certainly the worst acted character in the play. A grotesque Dance by Mr. Fuller, from the Queen's, was equal to any thing done by Wieland; he possesses the same flexibility of limb and eccentric posturing, with perhaps more real broad humour. Miss Fanny Woodville is very pretty and very fascinating, and does not require such short petticoats to show her well turned ancle and neat little foot. Mr. Wild kept the house in a roar throughout the afterpiece.—The house was not so crowded as we could have wished.

A correspondent at Dublin informs us of a novel and ingenious device as a substitute for a public Italian Opera, which either the purses or the tastes of the *élite* of Dublin have not arrived at securing for their entertainment. It has been got up at the residence of Lady Clarke, the talents of whose musical family are so well adapted to succeed in such an undertaking. The performance before the scene is done by puppets, made

E. & J. THOMAS, Printers, Exeter Street, Strand.

to resemble exactly in face, figure and action, all our great stars, Rubini, Lablache, Tamburini, Grisi, Albertazzi, &c., and the musical part is performed by amateurs behind the scenes, amongst which the members of her ladyship's family fill a conspicuous place. The performance of last week was *La Sonnambula* and nothing could equal the exactitude with which the scenery and machinery of the whole was made to resemble the original at the Queen's Theatre. The audience consisted of his Excellency the Lord Lieutenant and suite, Prince George of Cambridge, the Earl and Countess of Howth, the Earl and Countess of Miltown, Lord and Lady Courteney, Sir W. and Lady Mary Williams, Lady Eleanor Fortescue, the Commander of Forces and Lady Blakeney, &c., We understand on a former occasion the Opera of *La Gazza Ladra* was performed with equal success.

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Theatre Royal, Covent Garden.

This Evening, (25th Time) a New Comedy, in Five Acts, entitled

LONDON ASSURANCE.

Sir Harcourt Courtly, Bart. Mr W. FARREN,
Max Harkaway, Esq. ..... Mr BARTLEY,
Mr Charles Courtly, Mr ANDERSON,
Mr Adolphus Spanker ..... Mr KEELEY,
Mr Dazzle..... Mr CHARLES MATHEWS,
Mark Meddle, Mr HARLEY,
Cool, Mr BRINDAL, Isaacs, Mr W. H. PAYNE,
Martin, Mr AYLIFFE, Simpson, Mr HONNER,
James, Mr COLLETT,

Grace Harkaway, Madame VESTRIS,
Lady Gay Spanker ..... Mrs NISBETT,
Pert, Mrs HUMBY.

After which, (11th Time) a New Drama, in Two Acts, entitled

The Embassy!

The Scenery by the Messrs. GRIEVE.

The Decorations and Appointments by Mr. W. BRADWELL.

The Music, by Mr. R. HUGHES.

The Incidental Masque and Dances composed by Mr. OSCAR BYRNE.

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Montluc, ... *(Captain of the Guard)* ... ... Mr C. J. SMITH,
Phillippe, Mr HONNER, Usher, Mr BIRT,

Gentlemen of the Duke's Chamber—Messrs. Green, S. Smith, Gledhill, Butler.

Pages of the Queen and the Duke of Anjou—Messrs. Kerridge, Connell, &c.

The Baroness du Pont, } *Ladies in Waiting on* } Miss E. TREE,
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Ladies of her Court, representing the Principal Provinces or Military Governments of France, in the Reign of Charles the Ninth—Mesdames Payne, Ryals, Miller, &c.

In Act II.—**A MAZOURKA,**

By Mr GILBERT, Miss BALLIN, Master & Miss MARSHALL.

To-morrow, London Assurance, and The Embassy.

Theatre Royal, Drury Lane.

GERMAN OPERA.

This Evening, WEBER's Opera, in Three Acts, of

Der Freischutz !

The SCENERY painted entirely new, by Mr. C. MARSHALL

Ottaker, (Duke of Bohemia) Herr STEINER,
Cuno, (Keeper of the Forest) Herr EMMERICK,
Caspar, (First Huntsman) Herr MELLINGER,
Max.. (Second Huntsman).. Herr HAITZINGER,
Samiel,(theBlack Huntsman)HerrFROITZHEIM.
A Hermit, Herr HERMANNS,
Kilian .. (a rich Farmer) .. Herr HITTI,
Agatha,(daughter toCuno) Mad. S. HEINEFETTER
Annchen, (cousin to Agatha) Mad. SCHUMANN.

Bridesmaids and Huntsmen by

The following powerful Chorus.

Under the Direction of Herr BAERWOLF.

Mesdames Baumann, Derrst, Vasen, Stoeger.
Demoiselles Barg, Basse, Cnoss, Dannecker, Goetz, Fromborn, Daun, Chrest, Graf, Gallo, Herbold, Hornung, Kercher, Kramer, Heyne, Michalesi, Mathes, Pichler, Schunck, Seyler, Wagner, Weil, Theone, Theuer, &c. &c,
Herrs Bensch, Bernard, Cronauer, Chrest, Darossi, Ersfeld, Fruhling, Gliomann, Gebkardt, Guldenberg, Hasterick, Hartig, Heese, Heyne, Haase, Heckmanns, Herbold, Sen., Herbold, Jun., Koeh, Hoffmam, Culdenberg, Hasterick, &c. &c.

THE ORCHESTRA,

On a Grand Scale, directed by Herr GANZ.

Printed and Published, every Morning, by E. & J. Thomas, Exeter Street, Strand.—All Letters to be post paid.—Printing in General.

THE
Theatrical Observer;
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" Nothing extenuate, nor set down aught in malice."—*Othello.*

No. 6016. *SATURDAY, April* 3, 1841. *Price* 1*d.*

" The Play's the thing."—Ask for *Thomas's Observer.*

COVENT GARDEN THEATRE.

London Assurance, and *The Embassy*, were performed here last evening.

On Easter Monday a grand Romantic Fairy Extravaganza will be produced at this Theatre, entitled *Beauty and the Beast*, the principal characters by Messrs. W. Harrison, Harley, J. Bland, Gilbert, Miss Ballin, Miss Fairbrother, Master and Miss Marshall, Miss Rainforth, Miss Grant, Miss Lee, and Madame Vestris.

ADELPHI.—This Theatre closed its doors last night for the season. Mr. Yates delivered a farewell address.

Gloucester Theatre.—We understand that an Operatic company, under the management of Messrs. Henderson and Young, will commence a short season here next week, with the support of Mr. Frazer, Mr. G. Morley, and Miss Adeline Cooper. It must be a source of satisfaction to play-goers to find that a "legitimate" company will once more appear here, for what with "original amateurs," "juvenile amateurs," nondescripts, &c. we should think the Gloucester people will be afraid to enter the Theatre. It is truly deplorable to witness the efforts of some of these would be actors, who possess the most supreme contempt for elocution or any of these *small* matters. One of these gentry, a knight of the quill, absolutely had his head shaved to enable him to appear as *Luke the Labourer.—Cheltenham Free Press.*

A niece of an actor, named Molé, many years ago in high raputation at the Odéon Theatre, Paris, having attained the age of 73, and being disabled by her infirmities from earning any addition to a small pension of 300 francs, her only means of existence, had a Benefit announced for her at the Odéon, on Saturday next, but driven by her present distress to utter despair, she on Sunday night put an end to her life by throwing herself from the window of her miserable habitation on the fifth story.

Bunnyana.—A certain distinguished frequenter of the German exhibitions, said the other day that when Herr Schumann commenced his former season at the Prince's Theatre, he took a pig (Bunn,) with a poke (Poeck,) but now alas Schumann has dismissed the *poke*, retaining the *pig*. On this being imparted by some good-natured friend to the fat dumpy manager of Drury, we are told that Good Friday was anticipated by the appearance of a *hot crossed Bun*-n.

The Beggar's Opera and the Magistrates.—Bow Street, Oct. 1775. The magistrates now sitting in Bow Street, present their compliments to Mr. Colman, and acquaint him, that on *The Beggar's Opera* being given out to be played some time ago at Drury Lane Theatra, they requested the managers of that Theatre not to exhibit that Opera, deeming it productive of mischief to society, as in their opinion it most undoubtedly increased the number of thieves, and the managers obligingly re-

E. & J. THOMAS, Printers, Exeter Street, Strand.

turned for answer that for that night it was too late to stop it, but that for the future they would not play it if the other house did not. Under these circumstances, from a sense of duty, and the principles of humanity, the magistrates make the same request to Mr. Colman, and the rest of the managers of his Majesty's Theatre Royal, Covent Garden, the same Opera being advertised to be played there this night. To which communication Mr. Colman, the elder, returned the following answer: Mr. Colman presents his best respects to the magistrates, with whose note he has just been honoured. He has not yet had an opportunity of submitting it to the other managers, but for his own part cannot help differing in opinion with the magistrates thinking that the Theatre is one of the very few houses in the neighbourhood that does not contribute to increase the number of thieves. Covent Garden. Wednesday Morning.—*Colman Family.*

Fashionable Lounges.

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Theatre Royal, Covent Garden.

☞ Last Night of the Company performing before Easter.

This Evening, (26th Time) a New Comedy, in Five Acts, entitled

LONDON ASSURANCE.

Sir Harcourt Courtly, Bart. Mr W. FARREN,
Max Harkaway, Esq. ..... Mr BARTLEY,
Mr Charles Courtly, Mr ANDERSON,
Mr Adolphus Spanker ..... Mr KEELEY,
Mr Dazzle..... Mr CHARLES MATHEWS,
Mark Meddle, Mr HARLEY,
Cool, Mr BRINDAL. Isaacs, Mr W. H. PAYNE,
Martin, Mr AYLIFFE, Simpson, Mr HONNER,
James, Mr COLLETT,
Grace Harkaway, Madame VESTRIS,
Lady Gay Spanker ..... Mrs NISBETT,
Pert, Mrs HUMBY.

After which, (12th Time) a New Drama, in Two Acts, entitled

The Embassy!

The Scenery by the Messrs. GRIEVE.

The Decorations and Appointments by Mr. W. BRADWELL.

The Music, by Mr. R. HUGHES.

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Theatre Royal, English Opera.

This Evening, (17*th Time*) an entirely New Original Romantic Grand Opera, with New Scenery, Dresses, and Appointments, entitled

KEOLANTHE!

OR, THE

Unearthly Bride.

The Overture & Music composed by **M. W. Balfe**

The Piece Produced under the Direction of Mr. M'IAN.
The Scenery by Mr. PHILLIPS, assisted by Mr. FINLEY, &c.
The Dances arranged by Madame SOUTTEN.
Principal Dancer, Miss JAMES, assisted by the Corps de Ballet.

Keolanthe, Princess of Memphis, Madame BALFE,
Pavina, (bethrothed to Andrea) Miss GOULD,

Fillippo, (Students of Pavia,) Mr STRETTON,
Andrea, (Students of Pavia,) Mr WILSON,

Ombrastro, (the Spirit of the Nile) MrH PHILLIPS
High Priest of Osiris, Mr Lawler,
Galeazzo..(Officer of the Inquisition)..Mr Poulter.

PROGRAMME OF THE SCENERY —

Andrea's Chamber in Pavia.—Interior of the Great Pyramid of Egypt.—Incantation of the Lotus Flower—Resuscitation of thePrincess!—Grand Colossal Temple of Memphis.—Procession of the Egyptian Court, &c.—Gardens of a Sicilian Villa, commanding a View of the Monastery of San Cataldo, Mount Etna in the distance.—A tapestry Chamber.—Ancient Mausoleum of the Monastery, with the Tomb of Pavina.—Eruption of the Mountain

---

After which, a Comic Operetta, in One Act, from the French, entitled The

MATRIMONIAL LADDER.

With New Scenery,
TheChateau & Grounds of Beausecours near Falaise,
Painted by Mr. P. PHILLIPS,
The Overture and the whole of the Music by M. A. THOMAS,
Adapted to the English Stage by Mr. G. A. MACFARREN.

Madame Beausecours....Miss EMMA HOWARD,
Suzanne, Miss GOULD,
Le Chevalier d'Orgueville ..... Mr WILSON,
Le Seneschal de Falaise, Mr BARKER,
Pierre Garbareau.....Mr DURUSET.

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THE

Theatrical Observer;

AND

Daily Bills of the Play.

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No. 6017. *MONDAY, April* 5, 1841. *Price* 1*d.*

" The Play's the thing."—Ask for *Thomas's Observer.*

COVENT GARDEN THEATRE.

London Assurance, and *The Embassy*, were performed here on Saturday night.

The following is a list of the company engaged at the Haymarket Theatre for the ensuing season, commencing on Easter Monday :—

Mr. Macready, Mr. Charles Kean, Mr. Power, Mr. Wallack, Mr. Buckstone, Mr. Maywood, Mr. Phelps, Mr. Webster, Mr. Wrench, Mr. Strickland, Mr. David Rees, Mr. F. Vining, Mr. John Webster, Mr. G. Bennett, Mr. H. Wallack, Mr. Oxberry, Mr. Howe, Mr. Caulfield, Mr. Gough, Mr. Worrell, Mr. Clark, Mr. Gallot, Mr. Green, Mr. Bishop, Madame Celeste, Miss Helen Faucit, Mrs. Stirling, Miss P. Horton, Mrs. W. Clifford, Miss Charles, Mrs. F. Matthews, Mrs. Stanley, Miss Mattley, Miss Grove, Mrs. Woulds, Miss Partridge, &c. Treasurer, Mr. Carter, Acting-Manager, Mr. Willmott; Stage-Director, Mr. F. Webster; Musical Conductor, Mr. Reed; Leader, Mr. T. G. Reed; Costumiers, Mr. Barnett, and Miss Smith; Machinist, Mr. Adams. The Scenic Department will be under the Direction of Mr. Charles Marshall, and Mr. G. Morris.

Female Musicians.—The Society of Female Musicians intend to perform Handel's " L'Allegro ed il pensieroso" at their Concert on the 23rd instant. The prospectus displays a splendid array of talent both vocal and instrumental, and the ladies will condescend this year to admit a number of the masculine gender to assist at the performance. The orchestra will be complete in every department. Leader, Mr. F. Cramer, organ, V. Novello, and conductor, Sir George Smart. The chorusses will be sung by the members of the London Professional Choral Society, who, as well as all the other performers, have rendered their gratuitous services to the society, the object of which is the support of aged and indigent female musicians.

Important !—Fanny Ellsler arrived at New Orleans, from Havannah, on the 28th ult. and was followed by a great crowd to her lodgings. The *Crescent City* adds to the announcement of her arrival, that the cushion on which she rode from the steam ship Natchez to the St. Charles Exchange, would be raffled for in the bar room of the hotel. One hundred chances at two dollars and fifty cents each.

First Appearance of Madame Vestris.—The following extract from a theatrical work, published in 1815, containing a notice of the first appearance of this lady, whose elegant management of one of our national Theatres, apart from her unquestioned talents on the stage will render anything concerning her early career acceptable to the play-going public:

King's Theatre.—Last Thursday Madame Vestris appeared for the

E. & J. Thomas, Printers, Exeter Street, Strand.

first time on any stage, in the character of *Prosperina*, and seldom have the votaries of Apollo experienced a greater treat. This lady possesses a richness of tone and correctness of delivery, without that affectation of execution which at least can but astonish, without finding the way to the heart. Added to a melodious voice, nature has given her an elegant person, and a lovely countenance. Since her infancy she has received instructions from the first masters, and, from her successful *début* we may congratulate the frequenters of the Opera upon having so valuable an acquisition to that estalishment. Upon her entrance, she was greeted with the applause of *encouragement*, which, during the performance, increased, and called forth that of *satisfaction*. It would be difficult to select any particular part without being guilty of an injustice to the rest—the whole being uniformly excellent.—The house was excessively crowded.—Saturday, July 22nd, 1815.

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Theatre Royal, Adelphi.

THIS EVENING

Mr. C. H. ADAMS'

ORRERY.

Mr. ADAMS has the honor to announce his intention of delivering a Lecture on the sublime science of

ASTRONOMY,

at the above Theatre this Evening, when will be presented a Series of the most brilliant Transparencies and costly moving

SCENERY

EVER EXHIBITED!

PART I.

THE EARTH.

Its shape and dimensions—diurnal revolution—annual motion—&c. &c.

PART II.

THE MOON

Revolves round the Earth—receives its light from the Sun—&c.

THE TIDES

Respective influence of the Sun and Moon in producing Spring and Neap Tides, explained upon a

MECHANICAL TRANSPARENT APPARATUS.

PART III.

The Science considered systematically, Ptolemaic, Egyptian, Tychonic, &c

The Illustrations will conclude with a

Vertical Orrery !

On which every Planet is represented of proportional magnitude.

In addition to the his accustomed Lecture, Mr. Adams will present several

NEW SCENES ;

Amongst the more important of which, he begs particularty to mention an illustration which will clearly explain at once the striking fact of the difference in the length of the various years, and at the same time establish the enormous distance at which the

FIXED STARS

are placed.

The Lecturer will also present

A TRANSPARENCY

which will enable him to shew a very popular error.

Doors open at Half-past Seven. *Begin at Eight o' Clock.*

End about Ten.

BOXES, 4s. and 2s. PIT, 1s.

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ENGLISH OPERA HOUSE.

THIS Theatre was well attended yesterday evening, when *The Messiah* was produced. The performance was got up under the snperintendence of Mr. Allcroft, and he deserves great credit for having done his best to produce the oratorio efficiently, Phillips, Leffler, Madame Caradori Allan, Miss Woodyatt, and Madame F. Lablache, were the principal vocalists.

ADELPHI—Mr. C. H. Adams opened this house last night for the purpose of delivering Lectures on Astronomy.

Thalberg and Ole Bull are at Warsaw, where their concerts are most numerously attended.

A very entertaining work, in two volumes, edited by the well known Theodore Hook has just issued from the press, entitled " The French Stage and the French People." It is a very spirited translation of Fleury's (the celebrated French actor,) memoirs written by himself. We give the following extract, an account of Fleury studying *Frederick the Great.* " *Les Deux Pages* was revived at the Comedie Française two months previously to the Easter holidays, and I consequently had time to seek and obtain much valuable information relative to Frederick. The author himself furnished me with many useful hints, as did likewise an officer in the suite of Prince Henry. M. Saint L——, a friend of mine, who had lived long in Prussia, communicated to me many curious details relating to the philosopher of Sans Souci, and Saint Fal, procured for me an excellent portrait of Frederick the Great, by Ramberg. The name of the artist was a sufficient guarantee for the accuracy of the likeness. My arsenal thus furnished, I began to arrange my plan of battle. In the first place I sought to imbue myself with the idea that my apartments were in Potsdam instead of Paris, and I resolved to go to bed, to rise, to take my meals, to move and speak during two whole months, in the full persuation that I was Frederick the Second. The better to identify myself with the character, I used every morning to dress myself in the military coat, hat, boots, &c., which I had ordered for the part ; thus equipped, I would seat myself before my looking-glass, at one side of which hung Ramberg's portrait of the King. Then with the help of hair pencils, and a palette spread with black, white, red, blue, and yellow, I endeavored to paint my face to a resemblance of the picture. By this method, Mademoiselle Guimard succeeded in defying the advances of age, and never looked more than twenty, but my object was to make myself look old instead of young. Meanwhile the rehearsals commenced, and after remaining *incognito* for the space of two months, the great King was ready to appear on the stage of the Comedie Française." Another extract will exhibit the very good opinion Fleury entertained of his own

E. & J. THOMAS, Printers, Exeter Street, Strand.

abilities—" On the evening on which *Tarcaret* was played at court, I was excited by the presence of their Majesties, and fancied that I seized more successfully than ever that glimmering of reason which penetrates through drunkenness, and the drunkenness which is ever on the point of gaining the ascendancy over reason. I threw a more forcible expression of humour into the peculiar glance and smile which had previously earned for me no small share of approbation. I suffered my gaiety to escape even to overflowing, and the humourous sallies with which the character is interspersed excited reiterated bursts of applause. The Count d'Artois alluding to my successful performances said "I have seenMolé in theMarquis de Molé, but he seemed to have got drunk only on piquille. Fleury's drunkenness was the drunkenness of champagne."

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The Science considered systematically, Ptolemaic, Egyptian, Tychonic, &c

The Illustrations will conclude with a

Vertical Orrery!

On which every Planet is represented of proportional magnitude.

In addition to the his accustomed Lecture, Mr. Adams will present several

NEW SCENES;

Amongst the more important of which, he begs particularty to mention an illustration which will clearly explain at once the striking fact of the difference in the length of the various years, and at the same time establish the enormous distance at which the

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No. 6019. *WEDNESDAY, April* 7, 1841. *Price* 1*d.*

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THE DIORAMA.

In addition to the picture of "The Shrine of the Nativity at Bethlehem," painted by M. Renoux, from a sketch made on the spot by David Roberts, the effect of which appears to us to be more surprisingly beautiful every time we see it, there is now another exhibited to the public, painted also by M. Renoux, a private view of which was afforded us on Saturday. The subject of this new painting is a representation of part of the interior of the Cathedral of Auch, one of the finest religious edifices of the fifteenth and sixteenth centuries. Its erection was commenced in 1489, by the Archbishop Francois I., Cardinal of Savoy, who flourished in the reign of Charles VIII., and it was finished in the time of Louis XIV., by the Archbishop Henri de la Mothe Houdancourt. So exquisite is the workmanship of the stalls in the interior of the choir, that Napoleon only abandoned a design of removing them to Paris, in order to ornament the church of Notre Dame, at the urgent entreaties and pressing intercession of the chapter and inhabitants of Auch, which is one of the most ancient towns in France, and chief of the department of the Gers, situated one hundred and sixty leagues from Paris. The painting of this magnificently ornamented cathedral is fully equal to any previous dioramic work by M. Renoux.

The effects produced at the Diorama by a peculiar management of light and shade cannot be described by writing. It is with difficulty any one can be persuaded to believe that the picture before him is a flat surface of canvass. In fact, so much of the interior of the Cathedral as is represented in the painting apparently rises bodily before the spectator, who is made to feel as if he stood amidst the architectual grandeur he is contemplating. A richer scene of ecclesiastical magnificence can scarcely be imagined than the one presented to us in this beautiful picture. Painted windows of the most delicately harmonised yet glowing colours, statuary in every form of sculptured beauty, and carvings of almost unimaginable richness and variety, impart to the sacred and worship-inspiring place every auxiliary attraction of which gothic architecture, in all its solemnity and beauty, is susceptible.—*Morning Post, April* 6.

Robert Macaire at the Renaissance.—The first performance of the new five act Play of *Zacharié*, produced at the Renaissance Theatre on Saturday night, was most stormy. Frederick Lemaitre, whose dispute with Antenor Joly, the director, has excited so much attention, being received on his entrance with great disapprobation. After a long tumult, he was allowed to apologise and explain. The piece then went on amidst mingled applause and hisses, according to the opinion of the Drama, for the acting of Lemaitre was most powerful. It was fully equal to his *Robert Macaire.* The Play is by M. Proster, but the verdict in its favour was not unanimous.

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Paris Engagements for London.—Laporte, Seguin, and Mitchell, of Bond Street, are in Paris, hunting for novelties, and making musical theatrical engagements for London. Laporte, after long negotiations, has secured Tamburini, Madlle.Rachel, whose fixture at the Théâtre Français, is for one year only, as she will then be of age, comes to London the end of May to play at her Majesty's Theatre on the off nights of the Opera. Madlle. Plessis will perhaps be the heroine of a rival speculation in French Plays. Madlle. Mars, who has left the French stage, was offered large terms by Messrs. Seguin and Mitchell, to take, like C. Kemble, a few additional nights of farewell, but she declined them by saying, "that she would see what she would do in a year or two."

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Theatre Royal, Drury Lane.

FIRST AND ONLY NIGHT OF A

Grand Oratorio

AND

Miscellaneous Selection

From the Works of the most Eminent Composers!

This Evening, (for the first time in this Country,) the Oratorio of

Joseph in Egypt.

The whole of the Music composed by MEHUL.

Jacob, Herr MELLINGER, Simeon, Herr STEINER,
Joseph, Herr HAITZINGER,
Benjamin.....Madame SCHUMANN,
Neptali, Herr SEYLER,
Ruben, Herr HERBOLD, Dan, Herr FRUHLING,
Levi, Herr FROITZHEIM,
Juda, Herr GEBKARDT, Asser, Herr HEYNE,
Isaachar, Herr GLIEMANN,
Zabulon, Herr MOOR, Officer, Herr ERSFELD,
Utobal, Herr EMMERICH,

After the Oratorio will be given a popular

MISCELLANEOUS SELECTION.

Overture to 'Egmont."—Beethoven

Song, Miss ROMER—Scenes of my youth—Benedict

Aria Herr HAITZINGER - Spohr

Hunting Chorus from Der Freischntz

Song, Miss M. B. HAWES - I'll speak of thee - Miss Hawes

Scena, Madame STOECKEL HEINEFETTER Mozart

Grand Chorus from Euryanthe - Weber

Song Mr H. PHILLIPS - The best of all good company

Song Demoiselle FURTH - Euryanthe - Weber

Market Prayer from Masaniello - Auber

Ballad Miss ROMER - The young Spring - F. Romer

Ballad MrH.PHILLIPS- Shall I wastinge in despaire

Grand Chorus from Zauberflote - Mozart

Duett Mesdames SCHUMANN & HEINEFETTER

Scotch Ballad, Miss M. B. HAWES - John Anderson my Jo

Grand Finale from Fidelio - Beethoven

The Solo Parts by Madame Stoeckel Heinefetter, Madame Michalesi, Herr Haitzinger, Herr Emmerich, Herr Mellinger, Herr Hermanns, and Herr Seyler.

THE GERMAN BAND

Will be directed by Herr GANZ.

Doors Open at Half-Past Seven, the Performance to commence at Eight.

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"The Play's the thing."—Ask for *Thomas's Observer.*

DRURY LANE THEATRE.

THE Oratorio of *Joseph in Egypt,* and a Miscellaneous Selection of Music, were performed at this Theatre last night.

HAY-MARKET THEATRE.

ON the eve of the re-opening of this favorite place of amusement, the following "Recollections" may prove interesting. It was here in a building erected by a carpenter named Potter, in 1722, that Macklin, who had deserted Old Drury, after collecting an entire new company of performers, opened in 1743, and was joined by Foote, who appeared for the first time on the 6th of Feb, 1744, as *Othello.* In 1747 Foote opened the house on his own account, with an entertainment called the "Diversions of the Morning," consisting of imitations, &c., which proved so attractive that the Patentees of Drury Lane and Covent Garden, considering it as injurious to their interests, made application to the Lord Chamberlain, who granted an injunction on the plea of its being an unlicensed performance, and empowered the Magistrates to put a stop to it; which was accordingly done by a party of constables entering the Theatre during the representation, and putting to flight the newly raised troops; the audience were dismissed, and Foote was left to ruminate on his misfortune. Thus routed, he had recourse to stratagem, and in a few days advertised "Mr. Foote's compliments to his friends and the public, and solicits them to drink tea at the little Theatre in the Haymarket every morning at the play-house prices." This manœuvre completely evaded the authority of the Chamberlain, and filled the pockets of the projector, who, for many years, made his tea a very profitable commodity, and in July 1766, Foote procured a patent for the exhibition of dramatic pieces during his life, from the 14th of May to the 14th of Sept., and having purchased the house which he had hitherto only occupied as a tenant, he erected on its site, and opened in May 1761, the former Theatre, which was pulled down to make way for improvements in 1820, and in its stead the present building was erected, and opened on 4th July 1821. On 16th Jan., 1777, Foote disposed of his patent to the elder Colman for the annual sum of £1600, but he did not long enjoy the fruits of the sale, his death having taken place in the month of Oct., in the same year. In Saturday's number we shall continue this restrospective account up to the present period.

The Retired Actor.—Melancholy emotions make us reflect universally on oursəlves. The princes (the princes of Spain,)lately so powerful, now so obscure, without any active part to perform, reminded one of the time when we also had flourished for nearly thirty years as scenic grandees, though only the grandees of a specified hour. We, too, had been compelled to retire from the stage on which we had shone. That change is to the actor preliminary death—a death more sad than his departure for the tomb. It is to survive his own reputation, and, while he is yet something, to become a living nothing. Painters and sculptors have their galleries and their studies, and amateurs fill their saloons with their works.

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Authors see themselves on literary shelves, but he who leaves the Theatre leaves behind him scarcely the fleeting sound of a name, the mere lable of a man of talent, at the very most, without any other evidence of his talent. Still living you are, as a spectator, the poor nobody in the box, while on the stage you are always somebody. Wherever you go after your public lifo, you are seen with a sort of surprise, but you count for nothing. Every one seems to say "Well, what brings you out again? Are you really alive?" There is only one reply to be made "Light up the chandeliers, give me scenery, a stage, an audience, and an author, I will then give you a certificate of my existence." Alas! alas! can you?

O rage! o desespoire! o viellesse ennemie!

This would be to shew zeal without ability,—go and be buried. You were dead when the curtain dropped before you for the last time.—*The French Stage.*

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No. 6021. *SATURDAY, April* 10, 1841. *Price* 1*a*

"The Play's the thing."—Ask for *Thomas's Observer.*

A Play is now in the hands of the performers at Covent Garden Theatre, by the author of *London Assurance.* The writing is of a very high order, and the Play eminently calculated for dramatic effect. All the principal members of the company are included in its cast.

We regret to state that, as yet, no tidings have been received of the President from New York, and fears begin to be entertained for her safety. Among the passengers on board is Mr. Power, who is, however, announced to appear at the Haymarket Theatre on the opening night, next Monday.

It is reported that Mr. Macready has made an offer to rent Drury-Lane Theatre for the ensuing season, but such a one as, it is feared, the committee cannot accept, it being too low even to admit of a hope that the shareholders will obtain a dividend.—*Courier.*

HAY-MARKET THEATRE.

In Thursday's number, in which we commenced an account of this Theatre from the time of Macklin, we brought down our observations to the period of Foote's death in 1777. Many of the most distinguished favorites of the past and present time have been first introduced to the notice of the public on the boards of the Haymarket Theatre; among whom we may mention the names of Henderson, Edwin, (who made his first appearance as *Flaw*, in Foote's Comedy of *The Cozeners,*) Miss Farren, Bannister, Elliston, Mathews, Richard Jones, &c. It has proved an asylum to the distressed dependents of its more stately rivals, as on the occasion of the unfortunate conflagration at Covent Garden, when the company were favored by Mr. Colman with the free use of the Theatre from December 1808, till May 1809. The Drury Lane company also transferred the scene of their exertions to this place on the premature close of the season in 1819, in consequence of the embarrassed state of the affairs, and opened under the patronage of George the Fourth, (then Prince Regent,) on the 17th of June. On this occasion Mr. Kean made his first appearance at this house as *Richard the Third*, for their Benefit; Elliston and Miss S. Booth also befriended them. The patent purchased by the elder Colman descended to his son, since which time various alteration have taken place in the management; Mr. Morris is, however, the sole proprietor, now Mr. Winstone has seceded. It was conducted by the former until 1837, when Mr. Webster became the lessee, which he has continued to the present time, with what success is well known. The year 1841 sees the Theatre wholly and solely free from any drawback whatever, all the renters' shares having expired in 1840, leaving Mr. Morris in free and undivided possession, No admissions of any description can be purchased except at the Theatre, and with the sanction of the manager. Since Mr. Webster has become the lessee, the season has in-

E. & J. Thomas, Printers, Exeter Street, Strand.

creased from eight months to ten, and recently indeed to twelve, but whether this latter arrangement is to be permanent, has not yet been decided upon. The *Paul Pry* mania was one of the most remarkable epochs in theatrical affairs; during its immense run for a whole season and part of the next, gold was offered for a corner on the stage or in the orchestra, and box price was sometimes paid for a seat in the gallery. It is said that after liberally remunerating the author, Mr. Poole, Mr. Morris realized by this Comedy nearly 10,000*l.* a circumstance more attributable to the acting of Liston than to any extraordinary merit of *Paul Pry* in a literary point of view.

Schiller's Drama of *William Tell* was performed at Berlin a few nights ago, after an interdiction of twenty-four years.

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Theatre Royal, Adelphi.

THIS EVENING

Mr. C. H. ADAMS'

ORRERY.

Mr. ADAMS has the honor to announce his intention of delivering a Lecture on the sublime science of

ASTRONOMY,

at the above Theatre this Evening, when will be presented a Series of the most brilliant Transparencies and costly moving

SCENERY

EVER EXHIBITED!

PART I.

THE EARTH.

Its shape and dimensions—diurnal revolution—annual motion—&c. &c.

PART II.

THE MOON

Revolves round the Earth—receives its light from the Sun—&c.

THE TIDES

Respective influence of the Sun and Moon in producing Spring and Neap Tides, explained upon a

MECHANICAL TRANSPARENT APPARATUS.

PART III.

The Science considered systematically, Ptolemaic, Egyptian, Tychonic, &c

The Illustrations will conclude with a

Vertical Orrery !

On which every Planet is represented of proportional magnitude.

In addition to the his accustomed Lecture, Mr. Adams will present several

NEW SCENES;

Amongst the more important of which, he begs particularty to mention an illustration which will clearly explain at once the striking fact of the difference in the length of the various years, and at the same time establish the enormous distance at which the

FIXED STARS

are placed.

The Lecturer will also present

A TRANSPARENCY

which will enable him to shew a very popular error.

Doors open at Half-past Seven. *Begin at Eight o' Clock.*

End about Ten.

BOXES, 4s. and 2s. PIT, 1s.

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THE
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DRURY LANE THEATRE.

THIS Evening, Weber's Opera of *Der Freischutz.*

HAY-MARKET THEATRE.

IN consequence of the non-arrival of Mr. Power from America, *Born to Good Luck* cannot be performed here to-night; the pieces are *My Wife's Dentist, The Rent Day, St. Mary's Eve,* in which Mademoiselle Celeste will appear, and *Tom Noddy's Secret.*

ENGLISH OPERA HOUSE.—This evening, *Keolanthe!* and *The Deer-Stalkers! or, the Outlaw's Daughter!* The latter is a new piece by the author of *The Ladies' Club,* and Mr. Wilson, Mr. Duruset, and Mr. M'Ian, have characters in it.

OLYMPIC,—This Theatre opens for the season this evening under the managament of Mr. Wild. The pieces consist of *Charles O'Malley,* in which T. Lee plays the Hibernian dragoon, a piece, written by Mark Lemon, called *The Little Gypsey,* and a new Burlesque, entitled *Olympic Frailties; or, the Magic Zone.*

STRAND.—This house also opens with three new pieces. The first bears the domestic title of *The Silver Thimble; or, Light and Shade,* in which Mrs. Keeley will appear, the second is an Interlude called *New Inventions,* and the last piece is a mythological burlesque, called *The Mission of Mercury; or, Annus Mirabilis.*

ASTLEY'S.—This evening, a new grand equestrian military Romance, entitled *The Conqueror's Steed; or, the Prophet of the Caucasus,* is to be produced at this Theatre, followed by Ducrow's *Scenes in the Circle,* and a piece called *The Beggar and The Soldier.*

VICTORIA.—Mr. Osbaldiston commences his management of this Theatre to-night, upon which occasion the following bill of fare is presented to the public: a new Domestic Drama, entitled *Woman's Love,* with *Nature and Art,* and *Knave's Acre; or, the Knights of the Road.*

New Lessee of Drury Lane Theatre.—It was anticipated, from what fell from Mr. B. Bond Cabbell at the Drury Lane Theatrical Fund festival, on the 31st of last month, with reference to Drury Lane Theatre, that negotiations were pending which would, at no very remote period, secure to the public the future representation of the legitimate drama at that noble Temple of the Muses, although, as it has since appeared, it is quite evident that Mr. Cabbell was by no means certain that any decisive steps had at that time been taken by Mr. Macready for the consummation of the desirable object. Now, however, all surmises upon the subject have been superseded by the fact that Mr. Macready concluded an agree-

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ment with the sub-committee on Thursday evening last to take Drury Lane Theatre for a limited number of years (report says nine years,) and, in pursuance of this agreement, Mr. Macready has positively entered into engagements with Mrs. Glover, Mr. and Mrs. Keeley, Mrs. Nisbett, Mr. Elton, Mr. W. Bennett, Mr. Serle, (acting-manager,) Mr. Marshall, (scene painter), and report adds Mr. Anderson and Mr. Payne. Mr. Macready is compelled to leave London for the purpose of fulfilling several provincial engagements, at the termination of which he returns to the Haymarket Theatre for a limited number of nights, but it is not expected that he will enter on his arduous duties at Drury Lane Theatre until the latter end of October next.

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Mr Charles Courtly, Mr ANDERSON,
Mr Adolphus Spanker ..... Mr KEELEY,
Mr Dazzle..... Mr CHARLES MATHEWS,
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John Quill, *(his ex-clerk and present humble Servant)* Mr HARLEY,
Dressalinda, } *Beauty's Sisters,* } Miss RAINFORTH,
Marrygolda, } } Miss GRANT,
Queen of the Roses ... ... Miss LEE,
Members of the Parliament of Roses—Mesdames Cross, Jackson, Lane, Collett, &c
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Theatre Royal, Drury Lane.

GERMAN OPERA.

This Evening, WEBER's Opera, in Three Acts, of

Der Freischutz !

The SCENERY painted entirely new, by Mr. C. MARSHALL

Ottaker, (Duke of Bohemia) Herr STEINER,
Cuno, (Keeper of the Forest) Herr EMMERICK,
Caspar, (First Huntsman) Herr STAUDIGL,
Max.. (Second Huntsman).. Herr HAITZINGER,
Samiel,(theBlack Huntsman)HerrFROITZHEIM.
A Hermit, Herr HERMANNS,
Kilian .. (a rich Farmer) .. Herr HITTI,
Agatha,(daughter toCuno) Mad. S. HEINEFETTER
Annchen, (cousin to Agatha) Mad. SCHUMANN.

Bridesmaids and Huntsmen by

The following powerful Chorus.

Under the Direction of Herr BAERWOLF.

Mesdames Baumann, Derrst, Vasen, Stoeger.
Demoiselles Barg, Basse, Cnoss, Dannecker, Goetz, Fromborn, Daun, Chrest, Graf, Gallo, Herbold, Hornung, Keicher, Kramer, Heyne, Michalesi, Mathes, Pichler, Schunck, Seyler, Wagner, Weil, Theone, Theuer, &c. &c,
Herrs Bensch, Bernard, Cronauer, Chrest, Darossi, Ersfeld, Fruhling, Gliomann, Gebkardt, Guldenberg, Hasterick, Hartig, Heese, Heyne, Haase, Heckmanns, Herbold, Sen., Herbold, Jun., Koeh, Hoffmam, Culdenberg, Hasterick, &c. &c.

THE ORCHESTRA,

On a Grand Scale, directed by Herr GANZ.

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COVENT GARDEN THEATRE.

YESTERDAY evening, after *London Assurance,* a new Easter piece, entitled *Beauty and the Beast,* was produced with the most perfect success. The subject is so well known to all—young and old—that it would be useless to give a description of its plot, but simply to state that the story is conducted throughout in neatly written and very amusing rhyme, which is not of a broad nature, but quaint and witty. There were 26 pieces of music, all parodies upon favorite airs; thus Madame Vestris as *Beauty,* gave us 'Jim along Josey,' with the same success which she had in a former Burlesque sang 'Nix my Dolly.' She also appealed to Mr. Hughes, the leader, to sing the duet of 'All's Well,' with her, which he did with great judgment and taste. His voice is a baritone of a good quality. Then we had Harley and Bland (the two best burlesque actors on the stage,) singing 'I know a bank,' with irresistible drollery, and eliciting a vociferous encore. Harrison and Madame Vestris were both in excellent voice, and sang their music delightfully, as did also Miss Rainforth and Miss Grant, as Beauty's sisters. There was some beautiful grouping in the garland dances, which were very elegantly arranged. The scenery and the mechanical arrangements were even above the general excellence of these things here. Change after change took place almost before you became aware of it, frozen forests transformed into sunny palaces, and the most ingenious effects were produced throughout. The piece lasted three hours, but the audience seemed delighted, which makes us rather doubt whether to recommend a little curtailment in that which gave such unmixed satisfaction. At its conclusion, there were loud calls for the fair lessee, who appeared amidst tumultuous applause. Mr. Harrison then gave the piece out for repetition every evening.—There was a full house.

HAY-MARKET THEATRE.

THE entertainments at this Theatre, last night, were *My Wife's Dentist, The Rent Day, St. Mary's Eve,* and *Tom Noddy's Secret.* Though there was not much novelty here, there was a good house. Mr. Wallack and Madame Celeste were each called after their performance in *The Rent Day,* and *St. Mary's Eve.* The house looks clean, but the predominance of yellow in the colouring, without any relief, gives it a gingerbread appearance. There is, as yet, we regret to say, no authentic news of the "President," reports, however, are in circulation that she has been driven to Madeira by stress of weather.

The pieces here, to-night, are Wild Oats, St. Mary's Eve, and My Wife's Dentist.

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THE Opera of *Keolanthe,* which was repeated here last night, was fol-

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lowed by a new piece, called *The Deer-Stalkers; or, the Outlaw's Daughter!* its success was chiefly attributable to the sweet singing of Mr. Wilson, and the excellent acting of Mr. M'Ian.

Lablache's Gaping Solo.—The other evening, at Madame——'s, Lablache sang an Italian air delightfully. He played the part of a man who is in the habit of drinking and getting drunk, and who makes wonderful *roulades* when gaping. This gaping affair was so capitally imitated that every one began to do the like, but did so though amused at the same time, which is a novelty at any rate. At the last gaping *roulade* somebody said to us, "See what sympathy! we are all gaping." "Yes," replied M. de N., "but we do not make the *roulade*."

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Theatre Royal, English Opera.

This Evening, (18*th Time*) an entirely New Original Romantic Grand Opera, with New Scenery, Dresses, and Appointments, entitled

KEOLANTHE!

Or, The Unearthly Bride.

The Overture & Music composed by **M. W. Balfe**

Keolanthe, Princess of Memphis, Madame BALFE,
Pavina, (bethrothed to Andrea) Miss GOULD,
Fillippo, (Students of Pavia,) Mr STRETTON,
Andrea, ( ) Mr WILSON,
Ombrastro, (the Spirit of the Nile) Mr H. PHILLIPS,
High Priest of Osiris, Mr Lawler,
Galeazzo..(Officer of the Inquisition)..Mr Poulter.

PROGRAMME OF THE SCENERY —

Andrea's Chamber in Pavia.—Interior of the Great Pyramid of Egypt.—Incantation of the Lotus Flower—Resuscitation of the Princess!—Grand Colossal Temple of Memphis.—Procession of the Egyptian Court, &c.—Gardens of a Sicilian Villa, commanding a View of the Monastery of San Cataldo, Mount Etna in the distance.—A tapestry Chamber.—Ancient Mausoleum of the Monastery, with the Tomb of Pavina.—Eruption of the Mountain.

To conclude with an entirely New Scottish Operatic Melo-drama, entitled The

Deer-Stalkers!

Or, the Outlaw's Daughter!

FOUNDED ON PICKEN'S NOVEL OF THAT NAME.

Earl of Mar, Mr FENTON,
Alaster Graham, his kinsman ..... Mr WILSON,
Mourough Mc Combich, his Gilly, Mr M'IAN,
Laird of Glendearg, Mr Lawler, Colin, Mr Cotterill,
Crumach Gordon, Riever of Braemar, Mr STRETTON,
John of Leask, Mr Harris, Black Coll, Mr Benedict,
Maria Gordan, the Riever's Daughter, Miss GOULD,
Lowland Mary, Mr DURUSET,
Effie Throil, Mrs Powell, Janet Beg, Mrs ALLCROFT.

Glade in the Forest of Braemar. A Part of the Forest, near Braemar Castle. Riever's Haunt in the Forest. Capture of Alaster Graham. Stronghold of the Boothy of the Gordons. Escape of Alaster Graham. A Rocky Glen and Waterfalls. Submission of the Gordons. Lawn of Braemar Castle. The Ancient Hall in Braemar Castle. The Riever's Haunt, as before. Gathering of the Gordons. Mission of the Burning Cross! Tent of Alaster Graham. Rocky Pass in the Mountains. The Reconciliation. Reel. Chorus. Finale.

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HAY-MARKET THEATRE.

Wild Oats was performed at this Theatre, last evening, and the excellent acting of Wallack, Webster, and Mrs. Stirling, was the delight of a numerous audience. *St. Mary's Eve,* and *My Wife's Dentist,* were the other entertainments.

Olympic.—Mr. George Wild has re-opened this beautiful little house with such happy omen that we trust to find the palmy days of Madame Vestris's management return at least as regards attendance. Every embellishment that can possibly conduce to the success of the Drama produced, has been observed, and Mr. Wild seems determined to spare no expence in the scenic department. The opening Drama is founded on the well known monthly periodical now publishing, under the title of *Charles O'Malley, the Irish Dragoon.* The hero of the piece, personated by Mr. Halford, is the nephew of a Galway fox-hunter, Godfrey O'Malley, (Mr. Mulford,) a member of the Irish House of Commons, and the proprietor of an extensive though rather dilapidated mansion, in his native county, which is distinguished by the high sounding and imposing title of O'Malley's castle. As a matter of course the duns of the Hibernian legislator are as numerous as his tenants, but not treated with quite so much attention, and while the castle continues in all seasons to be the scene of true Irish hospitality, the affection of the peasantry towards the "ould quality," prevents any troublesome interference on the part of the creditors to dispossess the squire of his territorial possessions. Major Considine (Brooks,) an old friend of the elder O'Malley, and a most determined duellist, is resident at the castle, and acts as a kind of tutor to O'Malley, the younger, who is at first intended by his uncle for the bar, but happening to save the life of the Honorable Lucy Dashwood, (Mrs. Edmonds,) the daughter of a general officer, commanding in the Galway district, a commission is procured for him in the Irish Dragoons, by the influence of the lady's father. A college acquaintance, Frank Webber, (Mr. Parry,) who is a reckless, daring, noble-minded fellow, plans numberless schemes for the annoyance of the authorities at Trinity College, Dublin, and succeeds in embroiling himself as well as our hero, until at length sentence of rustication is pronounced against them just as their appointments take place, and they are ordered off to Cork, for embarkation with their regiment.

The most laughable character in the piece is Miky Free, (T. Lee,) a foster brother of the young Dragoon, who acts as his cook, groom, and butler, and who is determined not to desert him on his going to the wars. Miky takes the bounty at Cork, where he entertains a number of new

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recruits, in the barrick yard, with a story of his father, who was once in the army, but who was obliged to desert on account of the fatal way in which he presented arms, not *to* but *at* his commanding officer. Lee plays this character admirably. A new Farce by Mark Lemon was also highly successful, entitled *The Little Gipsy*. The principal character, that of an itinerant tinker, is exactly suited to Mr. Wild's powers, and he certainly made the most of it. Another entirely new mythological Burletta concluded, called *Olympic Frailties; or, The Magic Zone.* Miss Lebatt, from the Birmingham Theatre, made a very successful *début* as *Adonis*. Miss Hamilton, from Norwich, as *Proserpine* was also much applauded, and Miss Fortescue, of the Adelphi, played *Hymen* with great favor. The Burletta, as may be supposed, is brimful of parodies on favorite airs, and was hailed with great satisfaction by an audience which crammed the Theatre to the ceiling. May this success continue.

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Theatre Royal, Drury Lane.

GERMAN OPERA.

This Evening, Beethoven's grand Opera of

FIDELIO!

DonFernando,(Minister of State) HerrHERMANNS
Don Pizarro, Herr EMMERICH,
Florestan....(a Prisoner)....Herr HAITZINGER,
Rocco, (the Jailor) Herr STAUDIGL,
Jaquino .....(Door-keeper)..... Herr SEYLER,
Captain, Herr FROITZHEIM,
An Officer ..... Herr HESSE,
Leonore, (Fidelio) Madame S. HEINEFETTER,
Marcelline, (Jailor's Daughter) Mad. MICHALESI.

Soldiers, Prisoners, Populace, &c., &c. by

The following powerful Chorus.

Under the Direction of Herr BAERWOLF.

Mesdames Baumann, Derrst, Vasen, Stoeger.
Demoiselles Barg, Basse, Cross, Dannecker, Goetz, Fromborn, Daun, Chrest, Graf, Gallo, Herbold, Hornung, Kercher, Kramer, Heyne, Michalesi, Mathes, Pichler, Schunck, Seyler, Wagner, Weil, Theone, Theuer, &c. &c,
Herrs Bensch, Bernard, Cronauer, Chrest, Darossi, Ersfeld, Fruhling, Gliomann, Gebkardt, Guldenberg, Hasterick, Hartig, Heese, Heyne, Haase, Heckmanns, Herbold, Sen., Herbold, Jun., Koeh, Hoffmam, Culdenberg, Hasterick, &c. &c.

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No. 6025. *THURSDAY, April* 15, 1841. *Price* 1*d.*

" The Play's the thing."—Ask for *Thomas's Observer.*

COVENT GARDEN THEATRE.

THE Comedy of *London Assurance*, and *Beauty and the Beast*, were the entertainments to a crowded house last night.

HAY-MARKET THEATRE.

My Wife's Dentist, The Ladies' Club, St. Mary's Eve, and *Tom Noddy's Secret*, were performed here last evening.—There was a very good house.

NEW STRAND.—This pleasant place of amusement is the seat of Mr. H. Hall's government. This gentleman's sway commeneed on Easter Monday with three novelties. The first is from the pen of that modern Lopez de Vega, Mr. Mark Lemon, and is a Domestic Drama, styled *The Silver Thimble; or, Light and Shade*, written expressly for Mrs. Keeley, who plays the heroine, *Jane Harvey*. By this time the plot must be generally known, and our task of detailing the same is thereby rendered fruitless. Considering the haste with which Mr. Lemon produces his pieces, the present effort of his brain may be said to be carefully written. It it excellently acted, and the valuable services of Mrs. Keeley may contribute to render it successful for a length of time. The second piece, a Farce by Mr. Emden, called *New Inventions*, is a piece of nonsense without a redeeming quality about it. The third, by W. L. Rede, is a very laughable Mythological Burletta, named *The Mission of Mercury; or, Annus Mirabilis*. Although some of the "larks" are broad, and much of the language too vulgar, it is applauded with enthusiasm by the namesakes of the *dramatis personæ* in the gallery.—The house, last night, was crowded.

VICTORIA.—Mr. Osbaldiston has not only renovated this Theatre in appearance by completing many new decorative arrangements, and excellent improvements within the house, but a very good company is enrolled beneath his banner, of these Miss Vincent is in herself a host; the clever comedian, Bob Gardner, formerly of the St. James's Theatre, is likewise here, and Mr. E. F. Saville is leading actor in the tragedy way. We have not space to detail one third of the new alterations, nor can we enter into any analysis of *Kate Wynslie, the Cottage Girl*, the heroine of which is beautifully pourtrayed by Miss Vincent, and the hero as well acted by Saville. The Drama is written by the veteran Wilks, and will well repay a visit. Another Drama from the pen of the same author, called *Knave's Acre*, is also being acted with great effect. Between these pieces, a very laughable Interlude styled *Nature and Art*, in which Miss Vincent plays a variety of characters, and which ran at, we believe, the City Theatre 200 evenings, is nightly hailed with the loudest applause. As yet the house has been crowded, and there is every prospect of the success being continued. Mr. Osbaldiston's enterprize is a bold one, and deserves every encouragement.

E. & J. THOMAS, Printers, Exeter Street, Strand.

ASTLEY'S.—Ducrow and his stud are again in requisition. The usual grand Romantic Equestrian Spectacle has been produced, cast with the usual company. The opening piece is called *The Conqueror's Steed ; or, the Prophet of the Caucasus,* and is composed of the customary bullying of tyrants, heroism of innocent princes, determination of wronged maidens, battering of palaces, and neighing of horses. The equestrian scenes in the circle are much the same as heretofore.

The Sacred Harmonic Society's last concert for the season takes place on Friday, when Handel's Oratorio *Jephtha,* which was performed for the first time by the society on Wednesday last, will be repeated. This is the eighth Oratorio of Handel which the society has revived.

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Grace Harkaway, Madame VESTRIS,
Lady Gay Spanker ..... Mrs NISBETT,
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JESSONDA.

Jessonda, Madame STOECKEL HEINEFETTER,

Amazili, Madame SCHUMANN,

Dandau ..... Herr STAUDIGL,

Nadori, Herr HAITZINGER,

Tristan d'Arumha.....Herr MELLINGER,

Fedro Lopez, Herr SEYLER,

Officer of the Indians..... .....Herr HITTI,

TwoBajaderes, Demoiselles Froitzheim & Froelich,

Two Bramins ..... Herr Heerbold and Froitzheim,

Warriors, People, &c., &c. by

The following powerful Chorus.

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Herrs Bensch, Bernard, Cronauer, Chrest, Darossi, Ersfeld, Fruhling, Gliomann, Gebkardt, Guldenberg, Hasterick, Hartig, Heese, Heyne, Haase, Heckmanns, Herbold, Sen., Herbold, Jun., Koeh, Hoffmam, Culdenberg, Hasterick, &c. &c.

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LAST night the performances at this Theatre, consisted of *John Jones, The Rent Day, St. Mary's Eve,* and *Tom Noddy's Secret.* To-night will be performed *Town and Country, St.Mary's Eve,* and *My Wife's Dentist.*

ENGLISH OPERA HOUSE.

LAST night, after the performance of the overture to *Keolanthe,* Mr. Balfe appeared upon the stage, dressed in the character of *Ombrastro,* and addressed the audience nearly as follows :—"Ladies and Gentlemen, you will no doubt be surprised to see me in this dress ; but the fact is Mr. Phillips, who is engaged for the part, is not here, and rather than disappoint you, if you will accept me, I will play it myself." Mr. Balfe was here considerably cheered, and, when the *bravos* subsided, resumed thus : "The fact is, Ladies and Gentlemen, Mr. Phillips is trifling with you, as he is with me. (Cries of "Shame, shame.") He is as much engaged to me as any man in this Theatre, and yet, for some reason I cannot account for, he declines to come and perform his engagement. ("Shame.") As far as I am concerned, however, a Court of Law shall decide between us." There was much applause at the end of this speech, and the Opera then proceeded with its usual success.

QUEEN'S THEATRE.—The performances here this week are *The Black Buccaneer, Sathanus,* and *Adam Bell.* The first is a new Nautical Melo-Drama, and is, in its way, certainly a novelty. It serves to introduces the usual rhodomontade about "British sailors," & "Defenceless woman," and is made the medium of our acquaintance with sundry gentlemen, whose chief end and aim is to fight throughout three acts in all manner of most inconceivable ways ; these combatants taking care to do anything but wound each other, contenting themselves by striking each others swords very vigorously and effectively, and deeming it much easier to stick their antagonist by fighting under their legs and over their heads, and by such like ingenious methods, than by the usual mode. These freaks are joined in by the ladies as well as the gentlemen, which, it must be allowed, enhances the effect of the thing considerably. The audience, however, which was numerous in the pit and gallery, seemed highly to relish the entertainment, to please whom is, of course, the object of all managers. The scenery at this Theatre by Mr. James is very good.

The Duke of Cambridge honored Covent Garden Theatre with his presence on Wednesday evening.

A Turkish Concert.—Last week, at a celebrated Orientalist, there was a Turkish concert. What do you mean by a Turkish concert ? It is a concert composed of a Turk who plays on every instrument peculiar to his country. In the first instance, this Turk played upon the guzla, a small guitar with three strings, the nut of which is two metres in

E. & J. THOMAS, Printers, Exeter Street, Strand.

length; it may be termed a sort of harmonious shovel. This instrument is not played upon by the fingers; it is scratched with a piece of whalebone; the *ritournelles* last an hour and a half, but the air only four or five minutes. One imagines that the performer has great execution. No such thing—he is a singer, but one very much behind hand. When he begins to sing it means that the piece is ended. The air is in proportion to the instrument. After having scraped on the guzla, the Turk took up a huge violin, in white wood, which was so heavy that he was obliged to rest it on his knees, and then again resumed an eternal *ritournelle*. He obtained from the enormous alto some Turkish sounds, by no means grating to the ear.—*La Presse.*

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There is also exhibiting at the above gallery, an Extraordinary Living Phenomenon of the Feminine Sex, having a beard of six inches in length, whiskers, and moustachios. The lady is 30 years of age. Open from 9 in the morning till 9 at night.

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Theatre Royal, Drury Lane.

GERMAN OPERA.

This Evening, WEBER's Opera, in Three Acts, of

Der Freischutz !

The SCENERY painted entirely new, by Mr. C. MARSHALL

Ottaker, (Duke of Bohemia) Herr STEINER,
Cuno, (Keeper of the Forest) Herr EMMERICK,
Caspar, (First Huntsman) Herr STAUDIGL,
Max.. (Second Huntsman).. Herr HAITZINGER,
Samiel,(theBlack Huntsman)HerrFROITZHEIM.
A Hermit, Herr HERMANNS,
Kilian .. (a rich Farmer) .. Herr HITTI,

Agatha,(daughter toCuno) Mad. S. HEINEFETTER
Annchen, (cousin to Agatha) Mad. SCHUMANN.
Bridesmaids and Huntsmen by

The following powerful Chorus.

Under the Direction of Herr BAERWOLF.

Mesdames Baumann, Derrst, Vasen, Stoeger.
Demoiselles Barg, Basse, Cnoss, Dannecker, Goetz, Fromborn, Daun, Chrest, Graf, Gallo, Herbold, Hornung, Kercher, Kramer, Heyne, Michalesi, Mathes, Pichler, Schunck, Seyler, Wagner, Weil, Theone, Theuer, &c. &c,
Herrs Bensch, Bernard, Cronauer, Chrest, Darossi, Ersfeld, Fruhling, Gliomann, Gebkardt, Guldenberg, Hasterick, Hartig, Heese, Heyne, Haase, Heckmanns, Herbold, Sen., Herbold, Jun., Koeh, Hoffmam, Culdenberg, Hasterick, &c. &c.

THE ORCHESTRA,

On a Grand Scale, directed by Herr GANZ.

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THE
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No. 6027. *SATURDAY, April* 17, 1841. *Price* 1*d.*

"The Play's the thing."—Ask for *Thomas's Observer.*

COVENT GARDEN THEATRE.

THE houses this week have been overflowing, and *Beauty and the Beast* having been curtailed half-an-hour, plays with increased effect. Madame Vestris' songs of "Jim along Josey," and the parody upon "Happy Land," commencing "Father Bland," are nightly encored, as is also the parody upon "I know a Bank," sung with irresistible humour by Harley and Bland.

HAY-MARKET THEATRE.

Town and Country, St. Mary's Eve, and *My Wife's Dentist,* were performed here, last night, to a good house.

At this Theatre, this evening, the amusements consist of *Wild Oats, St. Mary's Eve,* and *John Jones.*

"Write me down," says Shakspere,
"An ass," and he's here—
Upsetting the Musical Drama—
We'd advise him, gads zooks,
To commence writing books,
And advertise "Phillips's *Grammar!*"

The above impromptu was suggested to us on reading the following letter from Mr. H. Phillips to the editor of *The Times* yesterday. It is a positive curiosity in a literary point of view:

Sir,—I venture to ask of you a favor *once* granted to me *before,* and which I feel confident will not be denied me *now*—that of defending myself (through the circulation of your widely extended columns,) against a most shameful attempt on the part of Mr. Balfe, *&c,* [who else?] at the English Opera House, to bring me into disgrace with the public by announcing me to perform last Tuesday in the Opera of *Keolanthe,* and again this evening, without the *very slightest* authority for so doing.

A proper form of notice was delivered to Mr. Balfe on Tuesday, the 6th of April, declining to appear [*i. e.* the notice declined to appear,] in the character of *Ombrastro,* on the Easter Tuesday or afterwards, upon the ground of its [Easter Tuesday,] being a part so wholly unsuited to me; and at the same time telling him that, if contrary to this notice, *he did, as he has done,* he must be alone responsible to the public for my non-appearance.

I have now entirely withdrawn from all connexion with this *ill fated* Theatre, and *most ill-conducted establishment* [!] My reasons I at present withhold, but if compelled, must expose [what?] *that which I am unwilling to do!*

I am, Sir, your most truly obliged, H. PHILLIPS.

What would Lindley Murray say to this? The shade of Cobbett flits past our imagination, and, with uplifted hands, laments that one who has received so much from the public, should have done so little for himself. We would whip our little boy, who has only been to school six months, if he were to indite such trash as the above. What child of six years of

E. & J. THOMAS, Printers, Exeter Street, Strand.

age would write a sentence containing a verb without the previous use of the nominative case? Mr. Phillips has not, indeed, the 'very slightest' capacity to write a line grammatically, though he has the inclination to be mightily severe and malignant. This most 'ill-fated' and 'ill conducted' personage has always proved *fatal* to the Theatres at which he has been engaged, in consequence of his arrogant and conceited pretensions. He shut up the St. James's under Barnett's management, but we much question his power to affect the spirited and talented lessee of the English Opera. Mr. Balfe's manly address to the audience the night before last, shows that he is not to be trifled with, and a court of law is likely to make discoveries that will teach Mr. Phillips a lesson, which, for the interests of the musical profession, it would have been well to have taught him before.

Fashionable Lounges.

To the Editor of The Theatrical Observer,

Dear Mr. Editor.—Just wish to say a word—beg pardon, but will you excuse me—I have to mention that I've arranged so as to rub shoulders with my friends and the fashionable world at one or other of the *Grand Lounges* about town:—

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Theatre Royal, English Opera.

This Evening, Donizetti's Opera Buffa, (in One Act) entitled

BETLY!

Or, The Soldier's Return.

Betly, Miss EMMA HOWARD,
Daniel .... (in love with Betly) .... Mr BARKER,
Max, (Brother to Betly) Mr STRETTON,
Corporal, Mr SMITH, Drummer, Mr BENEDICT,

After which, a Comic Operetta, in One Act, from the French, entitled The

MATRIMONIAL LADDER.

The Overture and the whole of the Music by M. A. THOMAS,
Madame Beausecours....Miss EMMA HOWARD,
Suzanne, Miss GOULD,
Le Chevalier d'Orgueville ..... Mr WILSON,
Le Seneschal de Falaise, Mr BARKER,
Pierre Garbareau... .....Mr DURUSET.

To conclude with an entirely New Scottish Operatic Melo-drama, entitled The

Deer-Stalkers!

Or, the Outlaw's Daughter!

FOUNDED ON PICKEN'S NOVEL OF THAT NAME.

Earl of Mar, Mr FENTON,
Alaster Graham, his kinsman ..... Mr WILSON,
Mourough Mc Combich, his Gilly, Mr M'IAN,
Laird of Glendearg, Mr Lawler, Colin, Mr Cotterill,
Crumach Gordon, Riever of Braemar, Mr STRETTON,
John of Leask, Mr Harris, Black Coll, Mr Benedict,
Maria Gordan, the Riever's Daughter, Miss GOULD,
Lowland Mary, Mr DURUSET,
Effie Throil, Mrs Powell, Janet Beg, Mrs ALLCROFT.

Glade in the Forest of Braemar. A Part of the Forest, near Braemar Castle. Riever's Haunt in the Forest. Capture of Alaster Graham. Stronghold of the Boothy of the Gordons. Escape of Alaster Graham. A Rocky Glen and Waterfalls. Submission of the Gordons. Lawn of Braemar Castle. The Ancient Hall in Braemar Castle. The Riever's Haunt, as before. Gathering of the Gordons. Mission of the Burning Cross! Tent of Alaster Graham. Rocky Pass in the Mountains. The Reconciliation. Reel. Chorus. Finale.

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" The Play's the thing."—Ask for *Thomas's Observer.*

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On Saturday evening *London Assurance*, and *Beauty and the Beast*, attracted a crowded house. Mr. Harrison was encored in his parody upon the ' Red red Rose,' commencing ' I'm not a beast at all my dear.' The like compliment was unanimously paid to Madame Vestris in ' Jim along Josey,' and to Harley and Bland in their humorous duet. The best and most impartial literary journal of the day *(The Spectator,)* thus speaks of the getting up of this piece: " The romantic enchantments—we can hardly bring ourselves to apply snch prosaic terms as ' scenery and machinery' to the poetical wonder-working of those stage-magicians, Messrs. Grieves and Bradwell—include some dainty devices of elegant fancy.' After particularizing all these as surprisingly complete and effective, it adds ' but the ' gathering of the roses,' and the apparition of the Queen's golden car, radiant with roseate light, surpass in ingenuity and brilliancy of effect all preceding marvels.' We are still, however, of opinion that a little further curtailment would increase the effect of the Burlesque.

HAY-MARKET THEATRE.

Wild Oats, St. Mary's Eve, and *John Jones*, were the entertainments here on Saturday evening to a good house. On Wednesday next, Morton's Comedy of *Education* will be revived. A new Drama, of domestic interest, from the pen of that popular author, Mr. Bernard, is likewise in active preparation here.

Olympic.—The entertainments announced at this Theatre for the ensuing week are highly attractive ; they consist of *Charles O'Malley, the Irish Dragoon, My Man Tom, The Little Gipsy*, and *Olympic Frailties ! or, the Magic Zone.*

Death of Frederick Reynolds, the Dramatist.—This popular writer died on Friday last, in the 77th year of his age, after the enjoyment of an uninterrupted success, as a contributor to our dramatic amusements, of more than 50 years. From 1808 to 1838 he was, in addition to author, principal minister in the various theatrical cabinets of the two Patent Theatres.

Mr. Chappell, Mr. Balfe's solicitor, has addressed a letter to *The Times*, in reply to Mr. H. Phillips, stating that he is preparing a detailed account of the whole affair, which will soon be laid before the public. In the mean time Mr. Balfe contents himself by simply asserting the fact that Mr. Phillips has signed an engagement to perform at the English Opera House from the 6th of March to the 6th of July, and, as Mr. Chappell very properly remarks, " it is no answer for Mr. Phillips to say that he has sent a notice declining to appear after Easter Tuesday. A man might, with equal reason and justice, decline to pay a debt, because he had had the impudence to serve his creditor with a notice that he would not do so." The legal proceedings which Mr. Chappell states he is about to commence against Mr. Phillips, will teach him a salutary lesson for the future.

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Bordeaux.—A young *danseuse*, whose personal attractions and professional abilities had turned the heads of the bachelors, young and old, of his city, was crossed in love a short time since while visiting Toulouse, and being of a remarkable romantic disposition, threw herself into the Garonne. She was, however, preserved from destruction by a boatman, and taken home. The malady preyed on her heart, notwithstanding; and, on the first night of her performing after the accident, she fancied herself again on the banks of the stream, and threw herself into the orchestra! She was taken up with little damage to herself, but with utter extinction of life to the leader's *Cremona*, and has since been placed in a *maison de santé*, in a decided state of lunacy.

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Theatre Royal, Drury Lane.

GERMAN OPERA.

This Evening, the Romantic and Fairy Opera of

OBERON!

The Music by C. M. Von Weber.

The SCENERY painted entirely new, by Mr. C. MARSHALL

FAIRIES.

Oberon, .. (King of the Fairies) .. Herr STEINER,
Titanina, (Queen of the Fairies) Demoiselle KERSCHER
Attendant Spirits, Demoiselles Basse, & Schunk,

FRANKS.

Charlemagne, (King of the Franks) Herr WEVER,
Sir Huon of Bourdeaux, Herr HAITZINGER,
Sherasmin .... (his Squire) .... Herr STAUDIGL,

ARABIANS.

Haroun Al Raschid, (the Caliph) Herr HERBOLD,
Baba-Khan, (a Saracen Prince) Herr GLIEMANN,
Reiza, (Daughter of Haroun) Mad. S. HEINEFETTER
Fatima, (her Attendant) Madame SCHUMANN,
Namouna, (Fatima's Grandmother) Madame GOETZ,

TUNISIANS.

Almanzor.. Emir of Tunis) .. Herr FROITZHEIM,
Abdallah, (a Corsair) Herr GEBKARDT,
Roshana, (Wife of Almanzor) Madame MICHALESI
Nudina, Demoiselle MATHES.

Faries, Demons, Water Spirits, Knights, Soldiers, &c.

By the following Chorus.

Under the Direction of Herr BAERWOLF.

Mesdames Baumann, Derrst, Vasen, Stoeger.
Demoiselles Barg, Basse, Cnoss, Dannecker, Goetz, Fromborn, Daun, Chrest, Graf, Gallo, &c.
Herrs Bensch, Bernard, Cronauer, Chrest, Darossi,

The following New Scenery has been painted for the occasion :

Oberon's Retreet by Sun-Set. Vision of Sir Huon, and Interior of Reiza's Kiosk. Banks of the Tigris, and Distant View of Bagdad. Interior of Namouna's Cottage. State Hall in the Harem, opening on the Palace Gardens, by Moonlight. Divan of Haroun Alraschid. Parterre of the Harem. The Port of Ascalon. Haunt of the Spirits of the Storm. Cavern on the Sea Beach. Exterior of the Gardner's House. Apartment in the Emir's Harem. Cedar Grove. Saloon in the Kiosk of Roshana. Scene near the Gardener's House. Court Yard of the Harem. Hall of Arms in the Palace of Charlemagne.

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THE
Theatrical Observer;
AND
Daily Bills of the Play.

" Nothing extenuate, nor set down aught in malice."—*Othello.*

No. 6029. *TUESDAY, April* 20, 1841. *Price* 1*d.*

" The Play's the thing."—Ask for *Thomas's Observer.*

COVENT GARDEN THEATRE.

THERE was another very full house yesterday evening to witness *London Assurance*, and the new Easter Spectacle.

DRURY LANE THEATRE,

LAST night *Oberon* was produced here for the first time by the German company, and the announcement of its intended production drew a larger audience than is wont to assemble within these walls. Much was expected from the Opera, but the expectants were doomed to be disappointed, and should know ere this that no credence must be given to the lying puffs of Mr. Bunn. *Oberon* was terribly mauled by these ineffective Germans—the best songs were omitted, Haitzinger was out of tune, and without noting the performances of the other singers, which were very far from praiseworthy, we can only pronounce the whole a complete failure. The piece represented last night can scarcely be called an Opera—it is " a Melo-Drama interspersed with songs and combats," and we shall be very much mistaken if Mr. Bunn, with all his stratagems to procure auditors, by paid puffs in the daily journals, and other disreputable means, can attain his desired end, that of filling Drury Lane Theatre. The company separated visibly disappointed with their speculative outlay in the shape of admission fees.

HAY-MARKET THEATRE.

THE pieces performed last night were *My Wife's Dentist, The Rent Day, St. Mary's Eve*, and *Tom Noddy's Secret.* To-night the Comedy of *Town and Country* will be played with the interesting Drama of *St. Mary's Eve*, in which Madame Celeste so exquisitely enacts the heroine, and *John Jones.* The new Drama, by Bernard, in preparation here, is said to embrace the most pathetic details, and admirably calculated to display the talent of the highly gifted Madame Celeste. A host of novelty is in the back ground.

The late Frederick Reynolds, the Dramatist, (whose death we yesterday announced,) occupied a prominent station in the dramatic history of the last half century. His father was attorney to the celebrated Wilkes, at the stormy period of that republican's popularity, a circumstance which, coupled with the fact of his being educated at Westminster School, in its most palmy days, led to Mr. Reynolds's early introduction into public and fashionable life, where the subsequent developement of his dramatic powers secured him a high and permanent favor. From the rebuilding of Covent Garden Theatre to the close of the Drury Lane season, (1838-9,) Mr. Reynolds was the chief adviser in the cabinets of Messrs, Harris, Elliston, Price, Laporte, and Bunn. He was the author of nearly one hundred pieces, (including seventeen successful Comedies,) the last labor of his life being the Adelphi Pantomime at the past Christmas. A man of more irreproachable integrity has never been lost to society, and the stage has rarely been deprived of a man of more brilliant and varied talents.

Encores.—At the bottom of the bills, on opening the Opera in 1714,

E. & J. THOMAS, Printers, Exeter Street, Strand.

was the following announcement: "Whereas, by the frequent calling for the songs again, the Operas have been too tedious; therefore singers are forbidden to sing any more than once. It is hoped nobody will call for them, or take it ill, when not obeyed."

Rule Britannia.—This song, with both words and music, is to be found in *The Gentleman's Magazine*, for March 1755, page 181. There is no composer's name, nor is the author of the words mentioned. In the table of contents for that month, it is called "A song suited to the times, set to music." The air was, however, taken by Dr. Arne from Handel's aria *Cedo alla sorte.*

Fashionable Lounges.

To the Editor of The Theatrical Observer,

Dear Mr. Editor.—Just wish to say a word—beg pardon, but will you excuse me—I have to mention that I've arranged so as to rub shoulders with my friends and the fashionable world at one or other of the *Grand Lounges* about town:—

Monday, stroll to Madame Tussaud's elegant Exhibition, Golden Corinthian Saloon, Baker Street, Portman Square.—Just added to her unrivalled collection, the celebrated Coronation Robes of his late Majesty George IVth., which cost the enormous sum of 18,000*l* (embroidered by the Messrs. Holbecks,) which far surpass in magnificence anything ever worn by a British Monarch, they even excel the famed Robes of Napoleon—A Room, &c. has been fitted up to correspond in splendor.

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In my way from the Theatre, drop into the *Harmonic Meeting*, held at Evans's Grand Hotel, King Street, Covent Garden, quite delighted with the excellence of the singing—commences every evening at ten o'clock. When Mrs. P. is out of town, stay a week, and only pay a guinea for bed and breakfast. I'm always to be found on Saturday, at half-past five, at the Convivial Dinner held here.

Pop into Duff & Hodgson's, Music-sellers, 65, Oxford-street, for the music of "Gondolier Row," and "HappyLand," two popular airs now singing every evening by Madame Vestris, in "Beauty and the Beast." The above music may be had as songs, vocal duets, with variations for pianoforte or harp, &c.

Friday, called at Emmett's, 27, Holborn Hill, to view his Novel Pen Maker, by which any one can make a superior Pen in less than one minute! also his improved Needle Threader, to enable Ladies, whose sight is impaired to thread their needles with the greatest ease—a most ingenious contrivance.

"Why is one of Perring's Beavers like the Queen's first head dress?"—"Because it is *a Crown* that sits lightly on the head of the wearer—one that will last through tumult and tempest, and though it may *reign* for ever, can never be injured."—Try Perring's Hats, not to be equalled for cheapness, lightness, and durability, at 21s. each.—85, Strand.

"All good *spirits* come to my *Beck*," at his Dr. Johnson's Tavern, Bolt Court, Fleet Street,—where you meet excellent company—capital fare at *fair* prices—delightful singing—(commences every evening at a quarter to nine,) cigars, billiards, good beds, and an enticing bill of fare.

Saturday, I examine Miss Linwood's curious Needle Work, Leicester Square—lately added other beautiful specimens of her art.—But I intrude—beg pardon—Your's, &c.—PAUL PRY

Theatre Royal, Covent Garden.

This Evening, (34th Time) a New Comedy, in Five Acts, entitled

LONDON ASSURANCE.

Sir Harcourt Courtly, Bart. Mr W. FARREN,
Max Harkaway, Esq. ..... Mr BARTLEY,
Mr Charles Courtly, Mr ANDERSON,
Mr Adolphus Spanker ..... Mr KEELEY,
Mr Dazzle..... Mr CHARLES MATHEWS,
Mark Meddle, Mr HARLEY,
Cool, Mr BRINDAL, Isaacs, Mr W. H. PAYNE,
Martin, Mr AYLIFFE, Simpson, Mr HONNER,
Grace Harkaway, Madame VESTRIS,
Lady Gay Spanker ..... Mrs NISBETT,
Pert, Mrs HUMBY.

After which, *(8th Time,)* an entirely New and Original Grand Comic, Romantic, Operatic, Melo-Dramatic, Fairy Extravaganza, in Two Acts, founded on the Nursery Tale, and entitled

BEAUTY AND THE BEAST

The Scenery by the Messrs. GRIEVE.

The Decorations and Appointments by Mr. W. BRADWELL.

The Overture and Music, composed and arranged by Mr. J. H. TULLY.

The Action and Dances by Mr. OSCAR BYRNE.

Beauty ... ... Madame VESTRIS,
The Beast, alias Prince Azor, Mr W. HARRISON,
Sir Aldgate Pump ... *(Beauty's Father,)* ... Mr J. BLAND,
John Quill, *(his ex-clerk and present humble Servant)* Mr HARLEY,
Dressalinda, Marrygolda, *Beauty's Sisters,* Miss RAINFORTH, Miss GRANT,
Queen of the Roses ... ... Miss LEE,
Members of the Parliament of Roses—Mesdames Cross, Jackson, Lane, Collett, &c
Zephyrs, (in Waiting)—Mesdames Payne, Ryals, Kendall, &c.
Driver of Fairy Omnibus, Miss KENDALL, Cad, Mast. MARSHALL

Period of the Action—"Whichever you please, my pritty little dears."
The Costumes, from no Authority whatever.

The SCENERY (PAINTED ON THE SPOT) as follows:

The House of Roses opened by the Queen in Person.—Parlour in "Pump's Folly," Brixton.—A Forest (Snow Scene).—Enchanted Gardens of the Palace of the Beast.—"Pump's Folly." (as before).—Saloon in the Beast's Palace.—Beauty's Dream.

Zephyrs, Mr GILBERT and Master MARSHALL,
Esprits de Rose, Misses BALLIN, MARSHALL & FAIRBROTHER.

Act 2.—Beauty's Boudoir in the Palace of the Beast.—"Pump's Folly," (as before).—Grotto in the Gardens of the Palace (Moonlight).—Throne Room in the Palace of Prince Azor.—Gathering of the the Roses—The Queen's State Carriage, (from the Repository of Mr. W. Bradwell).

Theatre Royal, English Opera.

This Evening, (18*th Time*) an entirely New Original Romantic Grand Opera, with New Scenery, Dresses, and Appointments, entitled

KEOLANTHE!

Or, The Unearthly Bride.

The Overture & Music composed by **M. W. Balfe**

Keolanthe, Princess of Memphis, Madame BALFE,
Pavina, (bethrothed to Andrea) Miss GOULD,
Fillippo, (Students of Pavia,) Mr STRETTON,
Andrea, (Students of Pavia,) Mr WILSON,
Ombrastro, (the Spirit of the Nile) Mr M. W BALFE.
High Priest of Osiris, Mr Lawler,
Galeazzo..(Officer of the Inquisition)..Mr Poulter.

PROGRAMME OF THE SCENERY —

Andrea's Chamber in Pavia.—Interior of the Great Pyramid of Egypt.—Incantation of the Lotus Flower—Resuscitation of the Princess!—Grand Colossal Temple of Memphis.—Procession of the Egyptian Court, &c.—Gardens of a Sicilian Villa, commanding a View of the Monastery of San Cataldo, Mount Etna in the distance.—A tapestry Chamber.—Ancient Mausoleum of the Monastery, with the Tomb of Pavina.—Eruption of the Mountain.

To conclude with an entirely New Scottish Operatic Melo-drama, entitled The

Deer-Stalkers!

Or, the Outlaw's Daughter!

FOUNDED ON PICKEN'S NOVEL OF THAT NAME.

Earl of Mar, Mr FENTON,
Alaster Graham, his kinsman ..... Mr WILSON,
Mourough Mc Combich, his Gilly, Mr M'IAN,
Laird of Glendearg, Mr Lawler, Colin, Mr Cotterill,
Crumach Gordon, Riever of Braemar, Mr STRETTON,
John of Leask, Mr Harris, Black Coll, Mr Benedict,
Maria Gordan, the Riever's Daughter, Miss GOULD,
Lowland Mary, Mr DURUSET,
Effie Throil, Mrs Powell, Janet Beg, Mrs ALLCROFT.

Glade in the Forest of Braemar. A Part of the Forest, near Braemar Castle. Riever's Haunt in the Forest. Capture of Alaster Graham. Stronghold of the Boothy of the Gordons. Escape of Alaster Graham. A Rocky Glen and Waterfalls. Submission of the Gordons. Lawn of Braemar Castle. The Ancient Hall in Braemar Castle. The Riever's Haunt, as before. Gathering of the Gordons. Mission of the Burning Cross! Tent of Alaster Graham. Rocky Pass in the Mountains. The Reconciliation. Reel. Chorus. Finale.

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London Assurance, and *Beauty and the Beast,* were repeated at this Theatre, last night.

HAY-MARKET THEATRE.

Town and Country, followed by *St. Mary's Eve,* and the Farce of *John Jones,* formed the entertainments here, last night. This evening, *Wild Oats, St.Mary's Eve,* and *My Wife's Dentist,* will be performed.

OLYMPIC.—*Charles O'Malley* has become a great favorite, as likewise has *The Little Gipsy.* In addition to these novelties, and *Olympic Frailties,* Mark Lemon's amusing Farce, *My Man Tom,* is being acted nightly. G. Wild's *Tom Chaff,* is as fine a piece of low comedy as we ever remember to have witnessed. Jack Reeve, in his palmiest days was never more successful in delineating characters of a similar kind. A burlesque is in preparation at this Theatre, to be styled *Two Jack Sheppards.*

VICTORIA.—At length success shines upon this Theatre. The audiences of late have been very large, and highly respectable, to witness the new Drama of *Woman's Love ; or, Kate Wynsley,* and the laughable Interlude, called *Nature and Art,* in which Miss Vincent plays several varied characters in a charming and finished manner. The concluding piece this week, has been changed for a Drama, entitled *Signal Lights,* a very interesting nautical piece. The hero is well acted by Mr. E. F. Saville. On Monday next Mr. Osbaldiston will make his first appearance in a Drama translated from the French, to be called *The Black Domino ; or, the Mystery.*

Owing to the conceited whims of Mr. H. Phillips, Mr. Macfarren's Opera cannot be produced at present at the English Opera House. A new comic Operetta, by Lover, is, however, announced for performance this evening, under the title of *Il Paddy Whack in Italia.*

DRAMATIC MEMOIRS.—No. 3.

Mr. WILSON.

A sketch of this gentleman, who has been playing with so much success at the English Opera, since his refurn from America, will, no doubt interest most of our readers.

Mr. Wilson was born in Edinburgh, on Christmas day, 1801, and for many years filled the situation of principal corrector of the press in the house of Ballantyne and Co.,whose names are immortalized by their connexion with Scott's novels. The printing office may almost be looked upon as the nursery of the stage, for many of its most eminent members commenced life as printers. It was 1816 that he first sedulously applied himself to the study of music, at theEdinburgh Institution,where he made rapid progress. In 1824, he became pupil of Mr. Finlay Dun, and soon after made a successful appearance at the Edinburgh Concerts. He subsequently took lessons from Signor Crevelli. Mr. Wilson made his first appearance on the stage in his native city in March, 1830, as *Henry Bertram ;* his *début* was highly successful, and all his songs called for two or three times. His success, indeed, was so decided that he obtained an engagement at Covent Garden, where he appeared on the 16th of October, in the same year, as *Don Carlos,* in *The Duenna.* He then sustained, with increased favor, the principal characters in *Cinderella, Azor and Zemira, Fra Diavolo, &c.* Mr. Wilson has ever since continued to be engaged inLondon, with the exception of the short interval during which he visited America, where he was a general favorite, and from which campaign he returned with the

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most substantial proofs of success. He is now indisputably the best tenor on the English stage—as a ballad singer his chaste and unadorned style render him unrivalled. His compass is not great, neither is he to be commended for a necessary degree of animation, but his voice is remarkably clear and full. He never attempts anything which may, by the most remote chance, be mistaken for execution or ornament, and we are certainly of opinion that he does not yet feel his own capabilities, which need only to be fully exercised to prove of the most superior order. His services are freely rendered on all the charitable anniversaries for the benefit of his former profession—a gratifying proof of his attachment to his old calling. Mr. Wilson displays considerable talent as a Lecturer—both in the matter and the manner—and, what is of more consequence than all his other qualifications, his private life is irreproachable—his demeanor that of a gentleman.

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Mr Dazzle..... Mr CHARLES MATHEWS,
Mark Meddle, Mr HARLEY,
Cool, Mr BRINDAL, Isaacs, Mr W. H. PAYNE,
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John Quill, *(his ex-clerk and present humble Servant)* Mr HARLEY,
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Queen of the Roses ... ... Miss LEE,
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Zephyrs, (in Waiting)—Mesdames Payne, Ryals, Kendall, &c.
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Theatre Royal, Drury Lane.

GERMAN OPERA.

This Evening, the Romantic and Fairy Opera of

OBERON!

The Music by C. M. Von Weber.

The SCENERY painted entirely new, by Mr. C. MARSHALL

FAIRIES.

Oberon, .. (King of the Fairies) .. Herr STEINER,
Titanina, (Queen of the Fairies) Demoiselle KERSCHER
Attendant Spirits, Demoiselles Basse, & Schunk,

FRANKS.

Charlemagne, (King of the Franks) Herr WEVER,
Sir Huon of Bourdeaux. Herr HAITZINGER,
Sherasmin .... (his Squire) .... Herr STAUDIGL,

ARABIANS.

Haroun Al Raschid, (the Caliph) Herr HERBOLD,
Baba-Khan, (a Saracen Prince) Herr GLIEMANN,
Reiza, (Daughter of Haroun) Mad. S. HEINEFETTER
Fatima, (her Attendant) Madame SCHUMANN,
Namouna, (Fatima's Grandmother) Madame GOETZ,

TUNISIANS.

Almanzor.. Emir of Tunis) .. Herr FROITZHEIM,
Ahdallah, (a Corsair) Herr GEBKARDT,
Roshana, (Wife of Almanzor) Madame MICHALESI
Nudina, Demoiselle MATHES.

Faries, Demons, Water Spirits, Knights, Soldiers, &c.

By the following Chorus.

Under the Direction of Herr BAERWOLF.

Mesdames Baumann, Derrst, Vasen, Stoeger.
Demoiselles Barg, Basse, Cnoss, Dannecker, Goetz, Fromborn, Daun, Chrest, Graf, Gallo, &c.
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ENGLISH OPERA HOUSE.

THE entertainments last evening commenced with a new Operetta, in one act, by Mr. Samuel Lover, bearing the singular title of *Il Paddy Whack in Italia.* The author's name caused us to anticipate the production would be an agreeable one, and we were not altogether disappointed as regards the musical portion. The plot is rather complicated, and we give it in as entire a shape as its mysteriousness will permit. An Austrian Capt. Valmont, (Barker,) and an Irishman, O'Donnell, (Balfe,) are in love with the two fair daughters of an Italian painter, Rosa, (Stretton.) The ladies have likewise captivated the Count de Ruse, (Wilson,) and Buzzard, (Duruset.) The latter gentlemen determine on carrying off their lady-loves, and repair to Rosa's house in the disguise of students—they have the father of the damsels in their power, being in possession of some treasonable papers which connect the painter with a plot, the revealment of which to the proper authorities would cost the latter his head. This advantage the Count and his friend make good use of by threatening to betray Rosa unless Katherine (Miss Gould,) will elope with De Ruse. The poor girl is frightened out of her wits on account of her father's situation, and consents to fly with the Count, trusting to some lucky chance of escape. When all is ready for the journey, De Ruse hands the treasonable documents to one sister, while he assists the other into his travelling carriage. When snugly seated in the vehicle, however, it is discovered that the fair fugitive is not a lady, but Il Paddy Whack disguised as one. Here ends the trifle, the chief agreebleness of which consists in some very pretty music. At the conclusion, the author was led on by Balfe with applause. Balfe, Wilson, and Barker, sang very sweetly, and Duruset, as *Buzzard*, a short sighted Englishman, rendered his part highly amusing by imparting a rich vein of humour to its delivery.—The house was full. The following song was sung by Balfe, and unanimously encored:

Oh, Molly Bawn, why leave me pining,
All lonely waiting here for you?
The stars above me brightly shining,
Because they've nothing else to do.
The flowers, late, were open keeping,
To try a rival blush with you;
But their mother, Nature, set them sleeping,
With their rosy faces wash'd—with dew.
Oh, Molly Bawn, why leave, &c.

E. & J. THOMAS, Printers, Exeter Street, Strand.

Now the pretty flowers were made to bloom, dear;
And the pretty stars were made to shine;
And the pretty girls were made for the boys, dear;
And may be, you were made for mine!
The wicked watch-dog here is snarling;
He takes me for a thief, you see,
For he knows I'd steal you, Molly, darling,
And then transported I should be!
Oh, Molly Bawn, why leave, &c.

Fashionable Lounges.

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Pop into Duff & Hodgson's, Music-sellers, 65, Oxford-street, for the music of "Gondolier Row," and "HappyLand," two popular airs now singing every evening by Madame Vestris, in "Beauty and the Beast." The above music may be had as songs, vocal duets, with variations for pianoforte or harp, &c.

Friday, called at Emmett's, 27, Holborn Hill, to view his Novel Pen Maker, by which any one can make a superior Pen in less than one minute! also his improved Needle Threader, to enable Ladies, whose sight is impaired to thread their needles with the greatest ease—a most ingenious contrivance.

"Why is one of Perring's Beavers like the Queen's first head dress?"—"Because it is *a Crown* that sits lightly on the head of the wearer—one that will last through tumult and tempest, and though it may *reign* for ever, can never be injured."—Try Perring's Hats, not to be equalled for cheapness, lightness, and durability, at 21s. each.—85, Strand.

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Mr Charles Courtly, Mr ANDERSON,
Mr Adolphus Spanker ..... Mr KEELEY,
Mr Dazzle..... Mr CHARLES MATHEWS,
Mark Meddle, Mr HARLEY,
Cool, Mr BRINDAL, Isaacs, Mr W. H. PAYNE,
Martin, Mr AYLIFFE, Simpson, Mr HONNER,
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The Beast, alias Prince Azor, Mr W. HARRISON,
Sir Aldgate Pump ... (*Beauty's Father,*) ... Mr J. BLAND,
John Quill, (*his ex-clerk and present humble Servant*) Mr HARLEY,
Dressalinda, Marrygolda, } *Beauty's Sisters,* { Miss RAINFORTH, Miss GRANT,
Queen of the Roses ... ... Miss LEE,
Members of the Parliament of Roses—Mesdames Cross, Jackson, Lane, Collett, &c
Zephyrs, (in Waiting)—Mesdames Payne, Ryals, Kendall, &c.
Driver of Fairy Omnibus, Miss KENDALL, Cad, Mast. MARSHALL

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Theatre Royal, Drury Lane.

GERMAN OPERA.

This Evening, Beethoven's grand Opera of

FIDELIO!

DonFernando,(Minister of State) HerrHERMANNS
Don Pizarro, Herr EMMERICH,
Florestan....(a Prisoner)....Herr HAITZINGER,
Rocco, (the Jailor) Herr STAUDIGL,
Jaquino .....(Door-keeper)..... Herr SEYLER,
Captain, Herr FROITZHEIM,
An Officer ..... Herr HESSE,
Leonore, (Fidelio) Madame S. HEINEFETTER,
Marcelline, (Jailor's Daughter) Mad. MICHALESI

Prisoners, Soldiers, &c.

By the following Chorus.

Under the Direction of Herr BAERWOLF.

Mesdames Baumann, Derrst, Vasen, Stoeger.

Demoiselles Barg, Basse, Cnoss, Dannecker, Goetz, Fromborn, Daun, Chrest, Graf, Gallo, Herbold, Hornung, Kercher, Kramer, Heyne, Michalesi, Mathes, Pichler, Schunck, Seyler, Wagner, Weil, Theone, Theuer, &c. &c,

Herrs Bensch, Bernard, Cronauer, Chrest, Darossi, Ganz, Hasterick, Hartig, Heese, Heyne, Haase, Heckmanns, Herbold, Sen., Herbold, Jun., Koeh, Hoffmam, Culdenberg, Hasterick, &c. &c.

THE ORCHESTRA,

On a Grand Scale, directed by Herr GANZ.

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THE

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AND

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No. 6032. *FRIDAY, April* 23, 1841. *Price* 1*d.*

" The Play's the thing."—Ask for *Thomas's Observer.*

COVENT GARDEN THEATRE.

London Assurance, and *Beauty and the Beast*, were again played at this Theatre, last evening, with unabated success.

HAY-MARKET THEATRE.

The Road to Ruin was acted at this house yesterday evening. Wallack was the *Harry Dornton*, and acquitted himself with much approbation. The only material change since the last representation here of this excellent Comedy, was the substitution of Mrs. W. Clifford in lieu of Mrs. Glover as the *Widow Warren.* Although it is needless to say that the latter actress is the favorite representative, we feel bound to acknowledge Mrs. Clifford's services as " good and great" on the present occasion. Mrs. Stirling's *Sophia* is a sweet and truthful performance. *St. Mary's Eve* followed, and *Tom Noddy's Secret* concluded the amusements.—There was an excellent house.

Strand Theatre.—The same success in the engagement of young and promising performers which characterized Rayner's management on the opening of this house seems likely to attend Mr. Hall, the present lessee. It was here that Strickland, Mitchell, Mrs. Honey, and others, who have become favorites with the public, made their first appearance, and we now recognize considerable talent among some of the performers whose names are new to us. The manager of a Theatre in these days must be possessed of some degree of moral courage to set his face against the pernicious system of starring, which, though it may benefit him for a time, is alike injurious to the public taste, and the best interests of the Drama. To pay one of these stars, it is indispensible that the rest of the company should be ground down to the dust, and be content to receive the most paltry pittances to enable the manager to liquidate the enormous demand on his treasury for the services of some high sounding lady or gentleman, whose chief merit rests in their high pretensions, and the contempt they evince for all else. When, therefore, we see a successful effort made to bring together an efficient little company (many of whom at present unknown to fame,) without the aid of the incubuses to which we have referred, we are borne out in the assertion that Mr. Hall's course is in every way commendable and worthy of imitation. The pieces which we saw at this Theatre on Wednesday night were a Domestic Drama, by Mark Lemon, called *The Silver Thimble*, two new Farces, entitled *Teddy Roe*, and *New Inventions*, and *The Mission of Mercury*, a Burletta, by W. L. Rede. For three of these pieces a long run may be anticipated, the other, *(New Inventions,)* is vapid, weak, and pointless, and the sooner withdrawn the better. Among the performers already favorably known to the public, are Mrs. Keeley, (the most natural actress on the stage,) Mr. H. Hall, Mr. Maynard, Mr. Attwood, Mrs. Fosbrooke, besides Cullenford, J. W. Ray, J. F. Saville, &c. These are supported by the promising efforts of a Mr. Conway, a very pleasant and sensible comedian, with good face, figure, and easy self-possession. Miss F. Woodville, whose

E. & J. Thomas, Printers, Exeter Street, Strand.

archness and naiveté, when properly subdued, are charming, and lastly Miss E. Terry, a very pretty girl, with a good voice, which, with cultivation, will constitute her a very agreeable vocalist. The modest yet sufficiently confident demeanour of this young lady augurs well for that success which we cordially wish her. Having said thus much, we may be permitted to add that the company would be improved by the engagement of substitutes for Mrs. Pearce and Mrs. Melville, the former *very old lady* being an inefficient representative of old ladies, and the latter middle aged lady, who vulgarly personifies *very young* waiting maids. We shall repeat our visit to this establishment on the production of the first novelty.

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Theatre Royal, Drury Lane.

GERMAN OPERA.

This Evening, the Romantic and Fairy Opera of

OBERON!

The Music by C. M. Von Weber.

The SCENERY painted entirely new, by Mr. C. MARSHALL

FAIRIES.

Oberon, .. (King of the Fairies) .. Herr STEINER,
Titanina, (Queen of the Fairies) Demoiselle KERSCHER
Attendant Spirits, Demoiselles Basse, & Schunk,

FRANKS.

Charlemagne, (King of the Franks) Herr WEVER,
Sir Huon of Bourdeaux, Herr HAITZINGER,
Sherasmin .... (his Squire) .... Herr STAUDIGL,

ARABIANS.

Haroun Al Raschid, (the Caliph) Herr HERBOLD,
Baba-Khan, (a Saracen Prince) Herr GLIEMANN,
Reiza, (Daughter of Haroun) Mad. S. HEINEFETTER
Fatima, (her Attendant) Madame SCHUMANN,
Namouna, (Fatima's Grandmother) Madame GOETZ,

TUNISIANS.

Almanzor .. Emir of Tunis) .. Herr FROITZHEIM,
Abdallah, (a Corsair) Herr GEBKARDT,
Roshana, (Wife of Almanzor) Madame MICHALESI
Nudina, Demoiselle MATHES.

Faries, Demons, Water Spirits, Knights, Soldiers, &c.

By the following Chorus.

Under the Direction of Herr BAERWOLF.

Mesdames Baumann, Derrst, Vasen, Stoeger.
Demoiselles Barg, Basse, Cnoss, Dannecker, Goetz, Fromborn, Daun, Chrest, Graf, Gallo, Herbold,
Herrs Bensch, Bernard, Cronauer, Chrest, Darossi,

The following New Scenery has been painted for the occasion:

Oberon's Retreet by Sun-Set. Vision of Sir Huon, and Interior of Reiza's Kiosk. Banks of the Tigris, and Distant View of Bagdad. Interior of Namouna's Cottage. State Hall in the Harem, opening on the Palace Gardens, by Moonlight. Divan of Haroun Alraschid. Parterre of the Harem. The Port of Ascalon. Haunt of the Spirits of the Storm. Cavern on the Sea Beach. Exterior of the Gardner's House. Apartment in the Emir's Harem. Cedar Grove. Saloon in the Kiosk of Roshana. Scene near the Gardener's House. Court Yard of the Harem. Hall of Arms in the Palace of Charlemagne.

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" The Play's the thing."—Ask for *Thomas's Observer.*

HAY-MARKET THEATRE.

LAST night, the interesting Drama of *Suzanne,* in which, our readers will remember, Madame Celeste originally appeared as the heroine, was revived here, the above lady performing the character in her usually fascinating manner. She was loudly applauded throughout. Webster, as the fop *Bounceby,* was excellent, and Oxberry, in his character, was very amusing. *My Wife's Dentist* preceded the Drama, and *The Ladies' Club,* and *St. Mary's Eve,* were the concluding pieces.

ENGLISH OPERA HOUSE.

LOVER'S new Operetta was repeated for the third time last evening. The following song is delightfully given by Wilson as the *Count de Ruse*:—

Gentle lady, hear my vow;
  Hear my vow, nor bid me part;
With the charms I gaze on now
  Love could bind the wildest heart.
Doubt not I shall true remain,
  Doubt not what those eyes inspire,
Vulcan forged his strongest chain,
  When Venus gave the fire.

Blame me not, if vows I break,
  Vows that I have made before;
Thine the pow'r my faith to shake,
  Yet to make me still adore!
As sparkling streams their brightness pour,
  In tribute to the sovereign sea,
So the loves I've known before,
  All are lost in thee!

We cannot resist giving the words of another melody, sung by Mr. Barker:

Love me, dearest, dearest, love me!
  Let whate'er betide,
Tho' it be forbid by Fate,
  That thou shalt be my bride,
Our hearts may yet be linked in one,
  Tho' fortune frown above me,
That hope shall gently guide me on,
  Then love me, dearest! love me!

Love me, dearest! dearest, love me!
  Brighter days may shine,
When thou shalt call me all thine own,
  And thou'lt be only mine!
But should that bliss be still denied,
  Still Fortune frown above me,
Thou'lt be my *choice,* tho' not my *bride,*
  Then, love me, dearest, love me!

Colman's Jealousy.—It must be reluctantly admitted that no man was

E. & J. THOMAS, Printers, Exeter Street, Strand.

ever more tainted by jealousy as an author, and a wit, (the late and justly celebrated author of *The West Indian*, perhaps alone excepted,) than Colman. I never heard him speak of the dramatic works of Sheridan without some debasing alloy; he undervalued him as a wit, and somewhat more than hinted that he thought himself more than a match for him in convivial society. By way of salvo indeed he lauded him to the skies as an orator, but even as such, I once heard him conclude an eulogium by adding "but *that* is not a gift but an acquirement; any man of sound sense and ordinary information, with good nerves, may make an orator by practice and preparation."—*Peake's Memoirs of the Colman Family.*

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Cool, Mr BRINDAL, Isaacs, Mr W. H. PAYNE,
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John Quill, (*his ex-clerk and present humble Servant*) Mr HARLEY,
Dressalinda, } *Beauty's Sisters,* } Miss RAINFORTH,
Marrygolda, } } Miss GRANT,
Queen of the Roses ... ... Miss LEE,
Members of the Parliament of Roses—Mesdames Cross, Jackson, Lane, Collett, &c
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Theatre Royal, English Opera.

This Evening, the New Operetta, in One Act, by Samuel Lover, Esq., called

Il Paddy Whack in Italia

Count de Ruse, Mr WILSON,
Buzzard, Mr DURUSET, Valmont, Mr BARKER,
Rosa, Mr STRETTON,
O'Donnell ..... Mr M. W. BALFE,
Carbonaro, Mr Cowlrick, Officer, Mr Lawler,
Ginseppe, Mr Delevant, Host, Mr Brace,
Margaret, Miss WALSTEIN,
Katharine, Miss GOULD, Hostess, Miss C. LAND.

After which, Donizetti's Opera Buffa, (in One Act) entitled

B E T L Y !

Or, The Soldier's Return.

Betly, Miss EMMA HOWARD,
Daniel .... (in love with Betly) .... Mr BARKER,
Max, (Brother to Betly) Mr STRETTON,
Corporal, Mr SMITH, Drummer, Mr BENEDICT.

To conclude with, the entirely New Scottish Operatic Melo-drama, entitled The

Deer-Stalkers !

Or, the Outlaw's Daughter !

FOUNDED ON PICKEN'S NOVEL OF THAT NAME.

Earl of Mar, Mr FENTON,
Alaster Graham, his kinsman ..... Mr WILSON,
Mourough Mc Combich, his Gilly, Mr M'IAN,
Laird of Glendearg, Mr Lawler, Colin, Mr Cotterill,
Crumach Gordon, Riever of Braemar, Mr STRETTON,
John of Leask, Mr Harris, Black Coll, Mr Benedict,
Maria Gordan, the Riever's Daughter, Miss GOULD,
Lowland Mary, Mr DURUSET,
Effie Throil, Mrs Powell, Janet Beg, Mrs ALLCROFT.

Glade in the Forest of Braemar. A Part of the Forest, near Braemar Castle. Riever's Haunt in the Forest. Capture of Alaster Graham. Stronghold of the Boothy of the Gordons. Escape of Alaster Graham. A Rocky Glen and Waterfalls. Submission of the Gordons. Lawn of Braemar Castle. The Ancient Hall in Braemar Castle. The Riever's Haunt, as before. Gathering of the Gordons. Mission of the Burning Cross ! Tent of Alaster Graham. Rocky Pass in the Mountains. The Reconciliation. Reel. Chorus. Finale.

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THE

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AND

Daily Bills of the Play.

" Nothing extenuate, nor set down aught in malice."—*Othello.*

No. 6034. *MONDAY, April* 26, 1841. *Price* 1*d.*

" The Play's the thing."—Ask for *Thomas's Observer.*

COVENT GARDEN THEATRE.

London Assurance, and *Beauty and the Beast*, were again played at this Theatre, on Saturday evening.—There was a capital house.

HAY-MARKET THEATRE.

On Saturday *My Wife's Dentist, Suzanne, The Ladies' Club*, and *Saint Mary's Eve*, were repeated with great applause to an excellent house. Miss Helen Faucit makes her appearance the latter end of the week with Macready. The latter has been performing to very crowded houses at Birmingham, and other provincial towns.

The performances here, this evening, are The Road to Ruin, Suzanne, and St. Mary's Eve.

Covent Garden Theatrical Fund Festival.—During the past week, the treasurer (Mr. Bartley,) the secretary, (Mr. Meadows,) and the stewards and members of the committee have redoubled their exertions in favor of this most excellent charity, and the festival will be held at the Freemason's Hall on Thursday next, by special command of his Royal Highness the Duke of Cambridge, who will preside on the occasion. On Saturday the secretary reported that the number of illustrious and distinguished persons who had most kindly enrolled their names as vice presidents, amounted to upwards of 200. The worthy secretary also reported that liberally and numerously as the professional ladies and gentlemen had stepped forward to serve the cause of the institution by the offer of their gratuitous services to give effect to the banquet on the occasion, he much feared that the kind intentions of many of them would be frustrated in consequence of the utter impossibility of calling into action all the vocal and musical talent (so kindly proffered,) in the brief space forming the convivial portion of the evening, still, however, the grateful thanks of the committee and stewards were due, and tendered to all the ladies and gentlemen, particularly to Sir George Smart, Madame Vestris, Mrs. Anderson, Miss M. B. Hawes, Miss P. Horton, Miss Rainforth, Miss Lucombe, Mrs. Fiddes, Miss Grant, the Misses Pyne, Herr David, Messrs. Sedgwick, John Parry, Stansbury, Fitzwilliam, &c. We have not space for all the names.

Mr. H. Phillips again.—Mr. Balfe has published the whole of the correspondence between himself and this conceited *ass*pirant, and a pretty exposé it is of Phillips's conduct. We quite agree with one of our Sunday contemporaries that Henry has not acted very *jew*diciously in allowing the secrets of the prison house to be put before the public. The upshot of the affair seems to be that the non-engagement of a female *friend* of Phillips's is the real ground of the latter's indignation. Allow us to ask him *who* was the cause of public feeling being manifested towards the lovely siren who is wasting her sweetness on the desert air? Who is most to be blamed, Mr. Phillips or Miss——? The disgraceful and unprofessional doings of a vain, contemptible, and ignorant man, will not be counterbalanced by the tones of that man's voice, sweet though they be.

E. & J. Thomas, Printers, Exeter Street, Strand.

Braham at Richmond (America).—Braham opened to a full and fashionable house on Saturday night last, and proved to be a wonder indeed. We have been more delighted with singing, but, upon the whole, never more really gratified. It is wonderful, indeed, to witness the freshness and vigour, the body and sweetness, of a voice so long in use and so greatly taxed. We were especially struck with the full, flute-like tone of his falsetto notes in one or two instances.—*New York Herald*, March 26.

Effects of Fanny Ellsler's Dancing.—Fanny's dancing has so turned a poor functionary's head, that he danced from morning till night all over his boarding-house, till his landlady had to take him before the police.

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Theatre Royal, Drury Lane.

GERMAN OPERA.

This Evening, the Romantic and Fairy Opera of

OBERON!

The Music by C. M. Von Weber.

The SCENERY painted entirely new, by Mr. C. MARSHALL

FAIRIES.

Oberon, .. (King of the Fairies) .. Herr STEINER,
Titanina, (Queen of the Fairies) Demoiselle KERSCHER
Attendant Spirits, Demoiselles Basse, & Schunk,

FRANKS.

Charlemagne, (King of the Franks) Herr WEVER,
Sir Huon of Bourdeaux, Herr HAITZINGER,
Sherasmin .... (his Squire) .... Herr STAUDIGL,

ARABIANS.

Haroun Al Raschid, (the Caliph) Herr HERBOLD,
Baba-Khan, (a Saracen Prince) Herr GLIEMANN,
Reiza, (Daughter of Haroun) Mad. S. HEINEFETTER
Fatima, (her Attendant) Madame SCHUMANN,
Namouna, (Fatima's Grandmother) Madame GOETZ,

TUNISIANS.

Almanzor.. Emir of Tunis) .. Herr FROITZHEIM,
Ahdallah, (a Corsair) Herr GEBKARDT,
Roshana, (Wife of Almanzor) Madame MICHALESI
Nudina, Demoiselle MATHES.

Faries, Demons, Water Spirits, Knights, Soldiers, &c.

By the following Chorus.

Under the Direction of Herr BAERWOLF.

Mesdames Baumann, Derrst, Vasen, Stoeger.
Demoiselles Barg, Basse, Cnoss, Dannecker, Goetz,

The following New Scenery has been painted for the occasion:

Oberon's Retreet by Sun-Set. Vision of Sir Huon, and Interior of Reiza's Kiosk. Banks of the Tigris, and Distant View of Bagdad. Interior of Namouna's Cottage. State Hall in the Harem, opening on the Palace Gardens, by Moonlight. Divan of Haroun Alraschid. Parterre of the Harem. The Port of Ascalon. Haunt of the Spirits of the Storm. Cavern on the Sea Beach. Exterior of the Gardner's House. Apartment in the Emir's Harem. Cedar Grove. Saloon in the Kiosk of Roshana. Scene near the Gardener's House. Court Yard of the Harem. Hall of Arms in the Palace of Charlemagne.

*** *The only authentic and correct Edition of the Libretti of the OPERAS, as performed, are published by A. SCHLOSS, Bookseller, 12, Berners-st., Oxford-st.*

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COVENT GARDEN THEATRE.

LAST night, *London Assurance*, and the grand Spectacle, were again repeated. We have heard with much pleasure that Mr. Walter Lacy is to form one of Madame Vestris's *corps* next season. It is a pity that an actor of his talents should be out of employ so long.

HAY-MARKET THEATRE.

THE Comedy of *The Road to Ruin*, *Suzanne*, and *St. Mary's Eve*, were the amusements here last night. Morton's Comedy of *Education* will positively be produced on Thursday next.

QUEEN'S.—Last night there was a very good house to witness *The Black Buccaneer*, *Hercules King of Clubs*, and *Don Juan*. By ever varying the performances at this Theatre, the talented lessee, as we have before had occasion to remark, contributes to the gratification of his visitors, while at the same time he fills his treasury. We observe by the bills that various novelties are in active preparation. This is the way to prosper.

GARRICK THEATRE.—We visited this house the other evening, and were well pleased with the entertainments provided by Messrs. Collins and Grattan, the new lessees. The *carte* included *Paul Clifford*, a grand selection of music, *The Knight and the Savage*, and *Don Giovanni*. The introduction of vocalism on a scale of such magnitude as the present one is indeed a novel feature in the amusements of the Garrick, and it is not for us to say how far the same is likely to succeed. We have always thought the east end play-goers too much addicted to the beauties of cut and thrust Melo-Dramas, to heed the influence of sweet strains. Mr. Collins, like a modern Orpheus, may awaken in the breasts of these gentry feelings more sublime than those which have hitherto possessed them. The scheme of Messrs. Collins and Grattan is a bold one, and has our best wishes for its success, The entertainments were most respectably got up. In *Paul Clifford*, Mr. Collins played the dashing highwayman to the great approbation of his auditors, who awarded him an unanimous encore in " Hurrah for the Road," which he gave with great effect. The introduction of live quadrupeds in the Drama surprized and delighted the audience, who testified their delight by continued cheering. The musical selection which introduced Mrs. Grattan, Miss Collett, and Mr. Collier, was a very good one, and in *Don Giovanni*, Mrs. Grattan was seen to great advantage as the amorous *Don*, while Collier was amusing as *Leporello*.—The house was fully and respectably attended. We shall pay another visit when anything new and striking is produced.

A new Opera, called *Ruth*, is in a state of preparation at the English Opera House, and will be produced next week, the principal characters by Miss Howard, Mr. Wilson, and a Mr. Clement White, (his first appearance.)

Vieuxtemps has kindly consented to play a solo on the violin at the Concert of the New Musical Fund, on Friday next, when Haydn's oratorio *The Creation* will be performed.

E. & J. THOMAS, Printers, Exeter Street, Strand.

The Queen has transmitted through Sir H. Wheatley her annual munificent donation of 100 guineas to the funds of the Covent-garden Theatrical Fund, of which her Majesty is the patroness.

Provincials.—Miss Delcy has been staring at Liverpool to good houses. At Exeter, Mr.Macready appeared for three nights successively, as *Macbeth*, *Werner*, and *Richelieu*. He was most enthusiastically received by crowded houses on each occasion. At Edinburgh, Mr.Charles Kean has been staring to dreadfully thin houses. The new Comedy of *London Assurance* has been produced by Hooper at the York Theatre in a very creditable style. Yates has been playing at Bath and Bristol to fair audiences.

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Driver of Fairy Omnibus, Miss KENDALL, Cad, Mast. MARSHALL

Period of the Action—"Whichever you please, my pritty little dears."
The Costumes, from no Authority whatever.

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Act 2.—Beauty's Boudoir in the Palace of the Beast.—"Pump's Folly," (as before).—Grotto in the Gardens of the Palace (Moonlight).—Throne Room in the Palace of Prince Azor.—Gathering of the the Roses—The Queen's State Carriage, (from the Repository of Mr. W. Bradwell).

Theatre Royal, English Opera.

This Evening, (*25th Time*) an entirely New Original Romantic Grand Opera, with New Scenery, Dresses, and Appointments, entitled

KEOLANTHE!

Or, The Unearthly Bride.

The Overture & Music composed by **M.W.Balfe**

Keolanthe, Princess of Memphis, Madame BALFE,
Pavina, (bethrothed to Andrea) Miss GOULD,
Fillippo, (Students of Pavia,) Mr STRETTON,
Andrea, (Students of Pavia,) Mr WILSON,
Ombrastro, (the Spirit of the Nile) MrM.W.BALFE.
High Priest of Osiris, Mr Lawler,
Galeazzo..(Officer of the Inquisition)..Mr Poulter.

PROGRAMME OF THE SCENERY —

Andrea's Chamber in Pavia.—Interior of the Great Pyramid of Egypt.—Incantation of the Lotus Flower—Resuscitation of the Princess!—Grand Colossal Temple of Memphis.—Procession of the Egyptian Court, &c.—Gardens of a Sicilian Villa, commanding a View of the Monastery of San Cataldo, Mount Etna in the distance.—A tapestry Chamber.—Ancient Mausoleum of the Monastery, with the Tomb of Pavina.—Eruption of the Mountain.

After which, the New Operetta, in One Act, by Samuel Lover, Esq., called

Il Paddy Whack in Italia!

The MUSIC is Published by Messrs. DUFF and HODGSON, 65, Oxford Street.

Count de Ruse, Mr WILSON,
Buzzard, Mr DURUSET, Valmont, Mr BARKER.
Rosa, Mr STRETTON,
O'Donnell ..... Mr M. W. BALFE,
Carbonaro, MrCowlrick, Officer, Mr Lawler,
Ginseppe, Mr Delevant, Host, Mr Brace,
Margaret, Miss WALSTEIN,
Katharine, Miss GOULD, Hostess, MissC.LAND.

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THE

Theatrical Observer;

AND

Daily Bills of the Play.

"Nothing extenuate, nor set down aught in malice."—*Othello.*

No. 6036. *WEDNESDAY, April* 28, 1841. *Price* 1*d.*

"The Play's the thing."—Ask for *Thomas's Observer.*

COVENT GARDEN THEATRE.

London Assurance, and *Beauty and the Beast*, will be performed here this evening for the Benefit of a Charitable Institution.

HAY-MARKET THEATRE.

Wild Oats, which is most carefully and effectively played, was repeated last evening with *Suzanne*, and *St. Mary's Eve.*

The performances at this Theatre, this evening, consist of Town and Country, Suzanne, and St. Mary's Eve.

New Strand.—The three first entertainments at this Theatre have proved so successful that no change will take place in them for the present. *The Silver Thimble*, *Teddy Roe*, and *The Mission of Mercury*, are nightly hailed with shouts of applause. *New Inventions*, which is a mere stop gap, will be withdrawn next week, when another novelty will be presented. In addition to a new domestic Drama, to be called *The Rubber of Life*, a new piece is preparing, entitled *Aldgate Pump*, as well as a host of other new Burlettas, &c.

Victoria.—*The Black Domino* has been revived here with great magnificence. The ball-room scene introduces a beautiful carpet which entirely covers the stage, and the fittings *up* are equal to the fittings *down*. Mr. Osbaldiston made his first appearance the evening before last as *Don Sylvia de Calatravo*, to Miss Vincent's *Black Domino*. The acting of both was much applauded.

Olympic.—Business is progressing here as favorably as it is possible for the lessee to wish. *Charles O'Malley*, and *The Little Gipsy* increase in favor on each repetition. Two alterations were made in the performances on Monday evening. The first of these was the production of a new Farce, abounding with fun, entitled *The Two Jack Sheppards.* The humour of this novelty, which was completely successful, consists in a certain Mr. John Sheppard, residing in *Newgate Street*, and a Mr. John Sheppard, usually residing in Newgate, being brought into a very disagreeable contact as regards the former, who, on the eve of marrying a rich country heiress, has taken up his quarters at an inn, whither the convict Jack contrives to *transport* himself. Jack Sheppard, No. 2, exchanges his own clothes for those belonging to Sheppard, No. 1, and has the audacity to present himself as the latter to the bride elect. A variety of amusing events ensue. The inn catches fire, and a scene of vast confusion and fun is the consequence. Eventually all is made right, and the escaped convict is again placed in durance vile. The principal character, the felon Jack, who is an Irish Sheppard, is most laughably personated by T. Lee, and there can be little doubt that the Farce will have a run. The concluding entertainment was *Cupid*, a revived Burletta, originally produced at the Queen's, where our readers will remember the talents of Mr. Wild shone so very conspicuously as the hero of the Burlesque. The revival has been produced at the Olympic with consum-

E. & J. Thomas, Printers, Exeter Street, Strand.

mate taste, and drew forth the heartiest plaudits. Mr. George Wild's *Cupid* is the richest piece of burlesque acting on the stage. We must not pass over the performance of *Venus*, by Miss Le Batt, whose personation of the goddess is delightful in the extreme. This lady is most astonishingly improved, both in acting and singing, while her graceful figure and beautifully expressive face, are great acquisitions to such characters as *Venus, &c.*—This Theatre is crowded nightly.

Madame Albertazzi, who is stated to have proceeded to Italy, after her engagement at the Italian Opera at Paris, was to give a concert at Marseilles on the 23d instant.

Fashionable Lounges.

To the Editor of The Theatrical Observer,

Dear Mr. Editor.—Just wish to say a word—beg pardon, but will you excuse me—I have to mention that I've arranged so as to rub shoulders with my friends and the fashionable world at one or other of the *Grand Lounges* about town :—

Monday, stroll to Madame Tussaud's elegant Exhibition, Golden Corinthian Saloon, Baker Street, Portman Square.—Just added to her unrivalled collection, the celebrated Coronation Robes of his late Majesty George IVth., which cost the enormous sum of 18,000*l* (embroidered by the Messrs. Holbecks,) which far surpass in magnificence anything ever worn by a British Monarch—A Room, &c. has been fitted up to correspond in splendor. Brave Napier is also to be seen here.

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Friday, took Mrs. P. to the Exhibition of the new Society of Painters in Water Colours, 53, Pall Mall, to see the new and beautiful paintings now exhibiting there—found the rooms crowded with the *élite* of the town.—Open daily—Ad.1s.

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"All good *spirits* come to my *Beck*," at his Dr. Johnson's Tavern, Bolt Court, Fleet Street,—where you meet excellent company—capital fare at *fair* prices—delightful singing—(commences every evening at a quarter to nine,) cigars, billiards, good beds, and an enticing bill of fare.

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Theatre Royal, Covent Garden.

This Evening, (41st Time) a New Comedy, in Five Acts, entitled

LONDON ASSURANCE.

Sir Harcourt Courtly, Bart. Mr W. FARREN,
Max Harkaway, Esq. ..... Mr BARTLEY,
Mr Charles Courtly, Mr ANDERSON,
Mr Adolphus Spanker ..... Mr KEELEY,
Mr Dazzle..... Mr CHARLES MATHEWS,
Mark Meddle, Mr HARLEY,
Cool, Mr BRINDAL, Isaacs, Mr W. H. PAYNE,
Martin, Mr AYLIFFE, Simpson, Mr HONNER,
Grace Harkaway, Madame VESTRIS,
Lady Gay Spanker ..... Mrs NISBETT,
Pert, Mrs HUMBY.

After which, (*15th Time,*) an entirely New and Original Grand Comic, Romantic, Operatic, Melo-Dramatic, Fairy Extravaganza, in Two Acts, founded on the Nursery Tale, and entitled

BEAUTY AND THE BEAST

The Scenery by the Messrs. GRIEVE.

The Decorations and Appointments by Mr. W. BRADWELL.

The Overture and Music, composed and arranged by Mr. J. H. TULLY.

The Action and Dances by Mr. OSCAR BYRNE.

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The Beast, alias Prince Azor, Mr W. HARRISON,
Sir Aldgate Pump ... (*Beauty's Father,*) ... Mr J. BLAND,
John Quill, (*his ex-clerk and present humble Servant*) Mr HARLEY,
Dressalinda, Marrygolda, } *Beauty's Sisters,* { Miss RAINFORTH, Miss GRANT,
Queen of the Roses ... ... Miss LEE,

Members of the Parliament of Roses—Mesdames Cross, Jackson, Lane, Collett, &c
Zephyrs, (in Waiting)—Mesdames Payne, Ryals, Kendall, &c.

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Theatre Royal, Drury Lane.

GERMAN OPERA.

This Evening, WEBER's Opera, in Three Acts, of

Der Freischutz !

The SCENERY painted entirely new, by Mr. C. MARSHALL

Ottaker, (Duke of Bohemia) Herr STEINER,
Cuno, (Keeper of the Forest) Herr EMMERICK,
Caspar, (First Huntsman) Herr STAUDIGL,
Max.. (Second Huntsman).. Herr HAITZINGER,
Samiel,(theBlack Huntsman)HerrFROITZHEIM.
A Hermit, Herr HERMANNS,
Kilian .. (a rich Farmer) .. Herr HITTI,

Agatha,(daughter toCuno) Mad. S. HEINEFETTER
Annchen, (cousin to Agatha) Mad. SCHUMANN.

Bridesmaids and Huntsmen by

By the following Chorus.

Under the Direction of Herr BAERWOLF.

Mesdames Baumann, Derrst, Vasen, Stoeger.
Demoiselles Kercher, Kramer, Heyne, Michalesi, Mathes, Pichler, Schunck, Seyler, Wagner, Weil, Theone, Theuer, &c. &c,
Herrs Bensch, Bernard, Cronauer, Chrest, Darossi, Ganz, Hasterick, Hartig, Heese, Heyne, Haase, Heckmanns, Herbold, Sen., Herbold, Jun., Koeh, Hoffmam, Culdenberg, Hasterick, &c. &c.

THE ORCHESTRA,

On a Grand Scale, directed by Herr GANZ.

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THE

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COVENT GARDEN THEATRE.

THE performances last evening, were for the Benefit of a Charitable Institution, and consisted of *London Assurance,* and *Beauty and the Beast.*

HAY-MARKET THEATRE.

Town and Country, Suzanne, and *Saint Mary's Eve,* were represented last night at this Theatre. To-night, Morton's Comedy of *Education,* after numerous rehearsal delays, will be revived, The afterpieces are *Suzanne,* and *St. Mary's Eve.*

The Opera by Loder, *(Ruth,)* forthcoming at the English Opera House, on Saturday next, was once intended for Drury Lane, and would have been produced at the latter Theatre had not Hammond's unfortunate career been brought to such a premature close.

On Wednesday, May 5th, the Opera of *The Siege of Rochelle* will be played at this Theatre, to be followed by an Operetta, in one act, written and composed by Mrs. Maberly, entitled *A Day near Turin,* which has been presented to Mrs. Balfe by that lady. The entertainments are for the Benefit of Madame Balfe.

Mr. John Lee, (Secretary to the Shaksperian Club,) takes his Benefit at Her Majesty's Theatre, on Monday, May 3rd, and has provided the following entertainments for his friends:—Shakspere's Tragedy of *Richard the Third,* the Farce of *The Rendezvous,* and the Burlesque of *Bombastes Furioso,* the whole of the characters will be sustained by members of the Club.

Among the novelties in preparation at the Olympic, is a Farce by Fitzball, to be called *The April Fool.* A mock Italian Opera! is likewise preparing, named *Ils Amores da Gilesi Scroggini e Molly Browni,* (the loves of Giles Scroggins and Molly Brown.)

The Melodists.—Herr David, M. Benedict, and Richardson, have been invited to the club dinner, on the 6th of May, when Lord Burghersh will preside.

Winchester.—Rayner appeared at the Winchester Theatre, as *Tyke,* in *The School of Reform,* on Monday, the 19th instant; on Wednesday he essayed *Job Thornberry,* and *Will Steady,* in the personification of which he was loudly applauded. There is evidently a reaction in favour of theatricals in this episcopal town; it is a rare occurrence at present, and we trust the manager will foster it. The Theatre has been well attended on each evening.

Mr. Liszt's pianoforte recitals at Paris have attracted crowded audiences; he is expected in London on the 6th of May, and performs, for the first time this season, at Mr. John Parry and Mrs. A. Toulmin's concert on the following evening.

A Compliment.—The Duke of Cambridge gave a Concert to a select

E. & J. THOMAS, Printers, Exeter Street, Strand.

party, at which Vieuxtemps played; at the conclusion, his royal highness turned to the Duke of Wellington and said, "Wellington you are the greatest warrior of the age, and this young man is the greatest violin player." The Prince of Waterloo smiled and bowed.

Paris.—Yesterday's mail brought us an account of the last novelties. That of most note was brought out at the Français on Saturday, a five act Tragedy, in verse, entitled *The Gladiator; or, Slavery.* Complete success crowned this production, which is taken from an English Tragedy, produced some seasons back at Drury Lane Theatre, when Forrest was the Gladiator.

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Max Harkaway, Esq. ..... Mr BARTLEY,
Mr Charles Courtly, Mr ANDERSON,
Mr Adolphus Spanker ..... Mr KEELEY,
Mr Dazzle..... Mr CHARLES MATHEWS,
Mark Meddle, Mr HARLEY,
Cool, Mr BRINDAL, Isaacs, Mr W. H. PAYNE,
Martin, Mr AYLIFFE, Simpson, Mr HONNER,
Grace Harkaway, Madame VESTRIS,
Lady Gay Spanker ..... Mrs NISBETT,
Pert, Mrs HUMBY.

After which, (16*th Time,*) an entirely New and Original Grand Comic, Romantic, Operatic, Melo-Dramatic, Fairy Extravaganza, in Two Acts, founded on the Nursery Tale, and entitled

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Sir Aldgate Pump ... (*Beauty's Father,*) ... Mr J. BLAND,
John Quill, (*his ex-clerk and present humble Servant*) Mr HARLEY,
Dressalinda, Marrygolda, } *Beauty's Sisters,* } Miss RAINFORTH, Miss GRANT,
Queen of the Roses ... ... Miss LEE,
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Theatre Royal, Drury Lane.

GERMAN OPERA.

This Evening, Mozart's Opera of

The Zauberflote.

Sarastro, Herr STAUDIGL,
Tamino ..... Herr HAITZINGER,
The Hierophant, Herr EMMERICH,
1st & 2nd Priests, Herr SEYLER, & Herr HERBOLD,
The Queen of Night, Madame MICHALESI,
Pamina, (her Daughter) Madame S. HEINEFETTER
The Spirits of Night, Madame BAUMANN, Demoiselle FROCKHEIM, & Demlle. FROHLICK,
1st, 2nd and 3rd Genii, Demoiselles WETZEL, SCHUNK, and DRESSLER,
Papagena, Madame SCHUMANN,
Papageno ..... Herr MELLINGER,
Monostatos, (a Moor) Herr FRUHLING,
Priests, Slaves, &c.

By the following Chorus.

Under the Direction of Herr BAERWOLF.

Mesdames Baumann, Derrst, Vasen, Stoeger.
Demoiselles Kercher, Kramer, Heyne, Michalesi, Mathes, Pichler, Schunck, Seyler, Wagner, Weil, Theone, Theuer, &c. &c,
Herrs Bensch, Bernard, Cronauer, Chrest, Darossi, Ganz, Hasterick, Hartig, Heese, Heyne, Haase, Heckmanns, Herbold, Sen., Herbold, Jun., Koeh, Hoffmam, Culdenberg, Hasterick, &c. &c.

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On a Grand Scale, directed by Herr GANZ.

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" The Play's the thing."—Ask for *Thomas's Observer.*

COVENT GARDEN THEATRE.

London Assurance was again represented at this house last evening. The afterpiece was *Beauty and the Beast.*

DRURY LANE THEATRE.

MOZART's Opera, *Zauberflote,* was produced by the German company last night. The singers seemed to do their best, but there were too many scenic defects to render the performance entitled to praise. The getting up of the Opera is really lamentable. The scene of the ordeal last night was treated with great contempt by the audience.

HAY-MARKET THEATRE.

MORTON's Comedy of *Education,* which has lain dormant for so many years, was revived, and with success, last night. The real *Comedy* of the Play is smartly written, and its comic situations never flag, but the serious portion must be characterized as sickly sentimentalism, unfit for the present age. Most of the characters are forcibly and naturally drawn, more especially *Sir Guy Staunch,* (Mr. Strickland,) a rich fox-hunting Baronet, uneducated, but generous and jovial; Broadcast, (Mr. Webster,) an English farmer, with all his prejudices and virtues; *Suckling,* (Oxberry,) a young country buck, whose attempts at learning and fine manners constitute the most comic scenes in the Comedy. The farmer's son is introduced to exemplify the beneficial effects of *Education;* he is sent to school, much against his father's inclination, and the advantages he there derives, and the precepts which are instilled into him, are clearly depicted by the boy himself. This part, upon the embodiment of which much depends for the proper working of the plot, was represented by Master George Webster, in a style so intelligent and true to nature as to be quite charming in these days of artificial acquirements. Though his speeches were faultless in elocution, and clearly evinced a good training, yet there was nothing constrained, and not one word did he utter but what he seemed fully to understand the meaning of. We are, in the main, not very great admirers of what is termed precocious talent, because it is generally accompanied by much conceit and little real ability, but the sterling performance of this little boy has almost made us a convert. The Comedy was throughout well acted, and, on its repetition, when all are more *au fait* in their parts, will go off with increased effect. Mrs. Stirling was highly effective as the gay *Mrs. Templeton,* into which she threw her naturally buoyant spirits, rendering her character more agreeable than we thought it capable of being made. Phelps, G. Bennett, and H. Wallack, were judicious in the sentimental *Count Villars, Mr. Templeton,* and *Damper.* Webster is undoubtedly the best countryman on the stage, and his acting last night was equal to his *Farmer Ashfield,* in *Speed the Plough.* Strickland revelled in the mistakes and blunders of the warm hearted old *Guy,* and Oxberry quite surpassed himself; he

E. & J. THOMAS, Printers, Exeter Street, Strand.

literally stormed the house by the irresistible manner in which he blustered forth his set speech, "When man was first created." The applause bestowed upon him was as vehement as it was deserved. *Aspic*, and *Vincent Templeton*, were well acted by Vining and Howe; the latter part was given in the bills to Mr. J. Webster. Miss P. Horton was lively and interesting, and Miss Charles indistinct, apathetic, and inanimate. The band, though not stinted in numbers, is somewhat ineffective, and seems to require a *bona fide* head. *Suzanne*, and *St. Mary's Eve*, were the other entertainments. This evening, The Road to Ruin, Suzanne, and St. Mary's Eve.

Fashionable Lounges.

To the Editor of The Theatrical Observer,

Dear Mr. Editor.—Just wish to say a word—beg pardon, but will you excuse me—I have to mention that I've arranged so as to rub shoulders with my friends and the fashionable world at one or other of the *Grand Lounges* about town:—

Monday, stroll to Madame Tussaud's elegant Exhibition, Golden Corinthian Saloon, Baker Street, Portman Square.—Just added to her unrivalled collection, the celebrated Coronation Robes of his late Majesty George IVth., which cost the enormous sum of 18,000*l* (embroidered by the Messrs. Holbecks,) which far surpass in magnificence anything ever worn by a British Monarch—A Room, &c. has been fitted up to correspond in splendor. Brave Napier is also to be seen here.

Tuesday, visit The Diorama, Regent's Park.—Just opened with a New Exhibition representing *The Shrine of the Nativity at Bethlehem*, taken from a sketch made on the spot by D. Roberts, R.A., in 1839; and *The Interior of the Cathedral of Auch, in the South of France*, with various effects of light and shade. Both Pictures are painted by M. Renoux. They are truly beautiful, and will well repay a visit to this fashionable lounge. Open from Ten till Five.

Wednesday, pop into the Somerset Gallery, 151, Strand, next door to Somerset House, to see a most wonderful Exhibition, *The Industrious Fleas.* They dance, ride, drive a four-in-hand, fight, and in fact do everything in first rate style, exciting the admiration of all present. By the bye, this is Signor Bertoletto's Exhibition, that has been exhibited for the last eight years.

There is also exhibiting at the above gallery, an Extraordinary Living Phenomenon of the Feminine Sex, having a beard of six inches in length, whiskers, and moustachios. The lady is 30 years of age. Open from 9 in the morning till 9 at night.

Thursday, I am to be found admiring the beautiful collection of Paintings at the Society of British Artists, Suffolk Street, Pall-mall, East, which is now open for the season—crowded with fashionables—Admission 1s.

In my way from the Theatre, drop into the *Harmonic Meeting*, held at Evans's Grand Hotel, King Street, Covent Garden, quite delighted with the excellence of the singing—commences every evening at ten o'clock. When Mrs. P. is out of town, stay a week, and only pay a guinea for bed and breakfast. I'm always to be found on Saturday, at half-past five, at the Convivial Dinner held here.

Friday, took Mrs. P. to the Exhibition of the new Society of Painters in Water Colours, 53, Pall Mall, to see the new and beautiful paintings now exhibiting there—found the rooms crowded with the *élite* of the town.—Open daily—Ad. 1s.

Pop into Duff & Hodgson's, Music-Publishers, 65, Oxford-street, found them very busy selling the songs in Lover's new comic Operetta, *Il Paddy Whack in Italia*, now performing at the English Opera House, quite a rush for "Molly Bawn," sung by Balfe.

Afterwards called at Emmett's, 27, Holborn Hill, to view his Novel Pen Maker, by which any one can make a superior Pen in less than one minute! also his improved Needle Threader, to enable Ladies, whose sight is impaired to thread their needles with the greatest ease—a most ingenious contrivance.

"Why is one of Perring's Beavers like the Queen's first head dress?"—"Because it is *a Crown* that sits lightly on the head of the wearer—one that will last through tumult and tempest, and though it may *reign* for ever, can never be injured."—Try Perring's Hats, not to be equalled for cheapness, lightness, and durability, at 21s. each.—85, Strand.

"All good *spirits* come to my *Beck*," at his Dr. Johnson's Tavern, Bolt Court, Fleet Street,—where you meet excellent company—capital fare at *fair* prices—delightful singing—(commences every evening at a quarter to nine,) cigars, billiards, good beds, and an enticing bill of fare.

Saturday, I examine Miss Linwood's curious Needle Work, Leicester Square—lately added other beautiful specimens of her art.—But I intrude—beg pardon—Your's, &c.—PAUL PRY

Theatre Royal, Covent Garden.

This Evening, (43d Time) a New Comedy, in Five Acts, entitled

LONDON ASSURANCE.

Sir Harcourt Courtly, Bart. Mr W. FARREN,
Max Harkaway, Esq. ..... Mr BARTLEY,
Mr Charles Courtly, Mr ANDERSON,
Mr Adolphus Spanker ..... Mr KEELEY,
Mr Dazzle..... Mr CHARLES MATHEWS,
Mark Meddle, Mr HARLEY,
Cool, Mr BRINDAL, Isaacs, Mr W. H. PAYNE;
Martin, Mr AYLIFFE, Simpson, Mr HONNER,
Grace Harkaway, Madame VESTRIS,
Lady Gay Spanker ..... Mrs NISBETT,
Pert, Mrs HUMBY.

After which, (17*th Time,*) an entirely New and Original Grand Comic, Romantic, Operatic, Melo-Dramatic, Fairy Extravaganza, in Two Acts, founded on the Nursery Tale, and entitled

BEAUTY AND THE BEAST

The Scenery by the Messrs. GRIEVE.

The Decorations and Appointments by Mr. W. BRADWELL.

The Overture and Music, composed and arranged by Mr. J. H. TULLY.

The Action and Dances by Mr. OSCAR BYRNE.

Beauty ... ... Madame VESTRIS,
The Beast, alias Prince Azor, Mr W. HARRISON,
Sir Aldgate Pump ... (*Beauty's Father,*) . ... Mr J. BLAND,
John Quill, (*his ex-clerk and present humble Servant*) Mr HARLEY,
Dressalinda, Marrygolda, } *Beauty's Sisters,* { Miss RAINFORTH, Miss GRANT,
Queen of the Roses ... ... Miss LEE,
Members of the Parliament of Roses—Mesdames Cross, Jackson, Lane, Collett, &c
Zephyrs, (in Waiting)—Mesdames Payne, Ryals, Kendall, &c.
Driver of Fairy Omnibus, Miss KENDALL, Cad, Mast. MARSHALL

Period of the Action—" Whichever you please, my pritty little dears."
The Costumes, from no Authority whatever.

The SCENERY (PAINTED ON THE SPOT) as follows :

The House of Roses opened by the Queen in Person.—Parlour in "Pump's Folly," Brixton.—A Forest (Snow Scene).—Enchanted Gardens of the Palace of the Beast.—" Pump's Folly." (as before).—Saloon in the Beast's Palace.—Beauty's Dream.

Zephyrs, Mr GILBERT and Master MARSHALL,
Esprits de Rose, Misses BALLIN, MARSHALL & FAIRBROTHER.

Act 2.—Beauty's Boudoir in the Palace of the Beast.—" Pump's Folly," (as before).—Grotto in the Gardens of the Palace (Moonlight).—Throne Room in the Palace of Prince Azor.—Gathering of the the Roses—The Queen's State Carriage, (from the Repository of Mr. W. Bradwell).

Theatre Royal, Drury Lane.

GERMAN OPERA.

This Evening, (First Time this Season) an Opera, by C.KREUTZER, called A

Night in Granada

Gomez, Herr HAITZINGER,
A Huntsman,..... Herr STAUDIGL,
Ambrosio,(an old Shepherd,)Herr EMMERICH,
Otho, (a German Knight).....Herr FROITZHEIM,
Don Phillipo,(a Spanish Grandee.) Herr HEESE,
Vasco, and Pedro, (Shepherds) ..... Herr BENISH,
and Herr FRUHLING.
Gabrielle, ... Madame SCHUMANN

After which, Beethoven's grand Opera of

FIDELIO!

DonFernando,(Minister of State) HerrHERMANNS
Don Pizarro, Herr EMMERICH,
Florestan....(a Prisoner)....Herr HAITZINGER,
Rocco, (the Jailor) Herr STAUDIGL,
Jaquino .....(Door-keeper)..... Herr SEYLER,
Captain, Herr FROITZHEIM,
An Officer ..... Herr HESSE,
Leonore, (Fidelio) Madame S. HEINEFETTER,
Marcelline, (Jailor's Daughter) Mad. MICHALESI
Prisoners, oldiers, &c.

By the following Chorus.

Under the Direction of Herr BAERWOLF.

Mesdames Baumann, Derrst, Vasen, Stoeger.
Demoiselles Kercher, Kramer, Heyne, Michalesi, Mathes, Pichler, Schunck, Seyler, Wagner, Weil, Theone, Theuer, &c. &c,
Herrs Bensch, Bernard, Cronauer, Chrest, Darossi, Ganz, Hasterick, Hartig, Heese, Heyne, Haase, Heckmanns, Herbold, Sen., Herbold, Jun., Koeh, Hoffmam, Culdenberg, Hasterick, &c. &c.

*** *The only authentic and correct Edition of the Libretti of the OPERAS, as performed, are published by A. SCHLOSS, Bookseller, 12, Berners-st., Oxford-st.*

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